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KĀVYAMĪMĀṀSĀ

OF

RĀJAŚEKHARA

EDITED BY

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AND

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REVISED AND ENLARGED

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Preface to the Third Edition.

The third revised and enlarged edition of the Kāvyamīmāṁsā of the celebrated author Rājaśekhara, published as No. 1 of the Gaekwad's Oriental Series is now presented to the public. The Kāvyamīmāṁsā with which the Gaekwad's Oriental Series was inaugurated in 1916, has proved to be popular with scholars as also with Universities, many of them prescribing the work as a text-book. The first edition was exhausted in 1924, and the second in 1933, and the third is going forward with several new features which, the present editor believes, will enhance its usefulness for scholars and students alike.

The text of the present edition is once more collated with MS. No. 6065 of the Oriental Institute, Baroda, which is a transcript of the original paper MS. preserved in the Wāḍi Pārśvanātha's temple at Pattan. This MS. is marked B. in the previous editions. Quotations from the Kāvyamīmāṁsā in later works have been carefully compared with the text, and this has enabled the present editor to suggest several correct readings of obscure and incorrect words which had crept into the previous editions. Emendations such as these have been added to the text in square brackets.

Another noteworthy feature of this edition, to which attention of readers may be drawn, consists of the elaborate and exhaustive notes on words and passages of the Kāvyamīmāṁsā which have a bearing on the past history and culture of India. It is hoped that with the help of these notes, it will be possible for students to appreciate the remarkable scholarship of Rājaśekhara more fully and more comprehensively.

Among the *appratus criticus* added to this edition, mention may be made of a list of earlier works which Rājaśekhara utilized as source-books in preparing the Kāvyamīmāmsā. This has been given in an Appendix to this edition. In another Appendix identifications have been given of 212 geographical names mentioned in the Kāvyamīmāmsā. Many of these geographical names have been treated in Cunningham's Ancient Geography of India, and the Geographical Dictionary of Ancient and Modern India

by N. L. Dey. These two works form the background of this Appendix and no references have been given while dealing with the identifications proposed therein, unless I had reasons to differ from them.

In preparing this edition, I have received help from various sources, and in this respect, I am particularly indebted to Mahāmahopādhyāya S. Kuppuswami Shastri, Professor of Sanskrit, Presidency College, Madras who has offered numerous suggestions in emending the text; to Dr. B. Bhattacharyya, the Director of the Oriental Institute Baroda, who revised the press copy and proofs of the whole of the English portion; and to Mr. M. A. Joshi of the Oriental Institute who helped in collation and prepared the press copy of the notes and appendices.

Oriental Institute, Baroda,
10th July 1934.

K. S. RAMASWAMI SASTRI.

Preface to the Second Edition.

The text of the Kāvyamīmāmsā has been based on two MSS. from the Pattan Jain Bhandārs, designated A and B.

A is a palm-leaf MS. belonging to the Bhandār deposited in the Vakhatji's Sheri in Foflia Wādā. This is the very MS. mentioned by Dr. Peterson in his 5th Report. The MS. is very correct and reliable, but unfortunately it is incomplete and much injured. It is $13'' \times 1\frac{3}{4}''$ with 5 lines on a side, and consists of 4-11, 13-25, 29-54 leaves and 8 much injured pieces containing the ends of the 16th and the 17th chapters. The fourth leaf begins with ग्रन्थभीरुप्रियार्थम् (second chapter page 4 line 2nd), and the 54th leaf ends with आलेख्य the beginning of the 13th chapter (page 69 line 2) The first of the 8 much injured leaves begins with वरनमुचिपुलोमप्रभृतय दानवा· (page 88 line 23) and ends with इत्थं देशविभागो मुद्रामात्रेण (page 98 line 8) The MS. seems from its writing (which is Brahmanical and not Jain) to have been copied at about the end of the 13th century A. D. It is numbered only on the left side with numerical figures. This MS., being old and very correct, has been mainly relied upon as far as available.

B is a part of a paper MS. from the Bhandār deposited in the Wādi Pārśwanāth's Temple at Pattan. It is a very beautifully-written old Jain paper MS. with numerical signs on the left and letters on the right to show the pagination. It contains two works (1) काव्यमीमासा—कविरहस्य (leaves 1-31a lines 3) (2) कविरहस्यवृत्ति a commentary on Halāyudha's कविरहस्य (कविगुह्य) by रविधर्म (31a-lines 4-55) The MS. was written, like most of the MSS. of this very important Bhandār, in the time of Jinabhadra-sūri, the pontiff of the Kharatara Gacchha in Saṁvat 1491 (A. D. 1434). The writer's colophon runs as follows:—शुभमस्तु लेखकपाठकयोः। छ। मंगलं महाश्री । छ। संवत् १४९१ वर्षे चैत्रवदि १३ शनौ श्रीखरतरगच्छे श्रीजिनभद्रसूरिविजयराज्ये भाण्डागारे काव्यमीमासा लिखितं ॥ छ ॥ श्री। छ। श्री. छ। श्रीः। छः श्रीः। कल्याणमस्तु। छ। श्री'। छ। श्री.।

The portion of Ravidharma's Kavirahasyavṛitti begins:—

ओं नमः सर्वज्ञाय ॥ पीत्वैव श्रुततोयानि यस्या शुद्ध्यन्ति देहिन· ।
मुनिहंससमाकीर्णा ता नमामि सरस्वतीम् ॥
कविगुह्यं प्रसत्त्यादिभावगम्यमनेकधा ।
यस्य येनोपसर्गेण धातो कविपदं च यत् ॥
अर्थत शब्दतो वापि समान्धातून्निबध्नता ।
तथा हलायुधेनेदं कृतं कविरहस्यकम् ॥
आभासन्ति पदान्यत्र प्रचुराण्यपशब्दवत् ।
तद्विषमं स्वभावेन निबन्धनमपेक्ष्यते ॥
ततष्टीका प्रसिद्धार्था व्याख्यातुरुपयोगिनी ।
मुग्धबुद्धिप्रबोधार्थं क्रियते रविधर्मणा ॥
गुणान्वितां सुवर्णाढ्या बह्वर्थां विपुलां घनाम् ।
इमामहं न मुञ्चामि क्षुद्रभीतेर्युगामि च ॥
नौरिवेह भवाम्भोधेरुत्ताराय सतामियम् ।
गाढबन्धसमायोगा भिद्यते न जडैर्दृढा ॥
विचारयन्तु ता सन्त मात्सर्येण विवर्जिता· ।
हलायुधकथाख्याने नूनं नारायण क्षम ॥

Ends.—काव्यं हलायुधकृतं कविगुह्यनाम
ख्यातेह तस्य रविधर्मकृताऽस्ति टीका ।
अभ्यस्य ता यदि वदन्ति बुधा विवादे
स्पष्टक्रियेतरपदैर्विजयं लभन्ते ॥ छ ॥
अपशब्दाभासाख्ये काव्ये टीका शतानि चतुर्दशानि ।
रचितानि कविरहस्यं नाम काव्यं समाप्तमिति ॥

संवत् १४९१ वर्षे वैशाखसुदि १ बुधे श्रीखरतरगच्छे श्रीजिनभद्रसूरिविजयराज्ये भाण्डागारे कविरहस्यं नाम काव्यमिदं लेखितेति । छ । शुभं भवतु कल्याणमस्तु लेखकपाठकयोः । छ । श्री. । छ । श्रीः । छ । श्री । छ । श्री । छ । छ । श्री ।

The paper MS. contains the complete text of Kāvyamīmāṁsā-Kavirahasya and is generally correct. As it seems to have been copied from the palm-leaf MS. in the Jesalmere Bhandār, the copyist has occasionally erred in reading and transcribing the MS.

Besides these, three MSS. of Hemachandra's Kāvyānuśāsana-viveka have been also utilized in the portion borrowed by Hēmachandra from the Kāvyamīmāmsā. It may here be noted that a critical edition of Hemachandra's Kāvyānuśāsana with the Viveka is a necessity.

The celebrated Jesalmere Bhandār also contains an old palm-leaf MS. of this work dated Saṁvat 1216, but it is reported to be

not in a good state of preservation.[1] It is a matter for regret that the valuable treasures of this Bhandār—one of the most important Bhandārs—are not accessible even to Jain Sādhus.

The work of editing from such insufficient materials was somewhat difficult, but we have tried our utmost to make the best of the materials that were available, and have ventured to bring to light this important work of a famous writer in Sanskrit literature.

We have to thank the keepers of both these Bhandārs for lending their MSS. and especially Sheth Vādilāl Hirachand, the keeper of the Bhandār of the Wādi Pārśwanāth's temple, for putting at our disposal the rarest MSS. of the Bhandār for publication in the *Gaekwād's Oriental Series*. Our hearty thanks are also due to Pravartaka Kāntivijayaji for helping us in procuring the MSS.

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1 The late Mr. Dalal, subsequent to the publication of this book, paid a visit to Jesalmer and collated the text with this palm-leaf MS. Variant readings have been incorporated in the present edition and this MS. is termed as C. It consists of two works (1) काव्यमीमासा and (2) कविरहस्य comprising 90 and 74 leaves respectively and is 11″ × 2″ in size. The colophon of काव्यमीमासा runs as.—'संवत् १२१६ वर्षे फाल्गुन वदि १ सोमदिने'—B. B.

Introduction to the Third Edition.

A. Rājas'ekhara—the Author.

I. His Time.

Many details are given by the author himself regarding the place and period in which he flourished, and in fact, in this respect, he is more prolific than any other Sanskrit dramatist of ancient times. Rājaśekhara wrote not less than four dramas and from these we can gather that he was a teacher of the king Nirbhaya-Mahendrapāla, and was patronized by his son Mahīpāla who ruled over the country of Madhyadeśa with its capital at Kanauj. From the Asni inscription dated Vikrama Sam. 974=A. D, 917-918 and the Siyodoni inscription (E. I. Vol. I. p. 171) we can ascertain that the two kings Mahendrapāla and his son Mahīpāla of Kanauj belonged to what is known as the Gurjara Pratihāra dynasty. From historical and archaeological evidences, it has been possible to assign the period 890-908 A. D. to Mahendrapāla, and 910-940 A. D. to his son Mahīpāla with certainty. It is thus probable that Rājaśekhara belonged to the courts of these two kings, but the major part of his life was spent in the court of Mahendrapāla who is said to be his disciple in all his plays. Mahīpāla (A. D. 910-940) seems to have maintained Rājaśekhara only in the earlier part of his reign, since the Bālabhārata the only drama to be performed in his presence remains incomplete, and appears to be the last composition of the author. It is thus not unreasonable to assign a period of 880-920 A. D. to Rājaśekhara, the present author.

His connections with Āryaksemīśvara, the author of the drama Candakauśika, may be found interesting in this connection. It was supposed that Ksemiśvara belonged to the court of King Mahīpāla (A. D. 974-1026) of the Pāla dynasty of Bengal.[1] But from the evidences recorded below, it will be found that he belonged to the court of king Mahīpāla of the Gurjara Pratihāra

1 Ksemīs'vara speaks of one Mahīpāla as his patron king in the prelude to the Candakaus'ika This king did not belong to the Pāla dynasty as is sometimes supposed. See R. D. Banerji Pālas of Bengal, p. 73 and Pāla chronology J. B. O. R. S. XIV pp. 512, 518, 519.

dynasty and was a junior contemporary of Rājaśekhara, and very probably joined the court of king Mahīpāla after the death of Rājaśekhara.

There are good reasons to identify the Mahīpāla of Ksemīśvara with the king Mahīpāla of the Gurjara Pratihāra dynasty. Kṣemīśvara mentions that Mahīpāla defeated Karnātas, and thus followed Candragupta Maurya of old in his foot-steps, who uprooted the Nandas with the lead of Cānakya.[1] This, in all probability, alludes to the incidents to which a reference has been made in the Cambay Plates of Govinda IV and the Khajuraho inscription (E. I. Vol. VII, pp. 26–47). From these we learn that the Rāstrakuta king Indra III (c. 915–917) defeated king Mahīpāla of Kanauj in battle, and that the latter had great difficulties in regaining his throne; he could succeed only through the kind offices of one Chandêlla king Harsadeva. Ārya Ksemīśvara apparently alludes to this victory of his patron king over the Rāṣtrakutas with the help of the Chandêlla king, and rightly compares this with the victory obtained over the Nandas by Candragupta through the assistance of Cānakya.[2] But it may, however, be noticed that this incident is not alluded to by Rājaśekhara, and this fact makes it probable that the fight with the Rāṣtrakutas took place much later in Mahīpāla's reign. On the other hand, Ksemīśvara who mentions this incident in his drama, in all probability belonged to the court of Mahīpāla when Rājaśekhara was either dead or no longer there.

There are further literary evidences in support of the period 880–920 A. D. assigned to Rājaśekhara. Ānandavardhana who flourished in a period between 857–884 A. D. is quoted by Rājaśekhara,[3] while Rājaśekhara is quoted by Somadeva,[4] Soddhala[5] and Abhinavagupta[6] who flourished in the later half of the 10th century.

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1 य सश्रित्य प्रकृतिगहनामार्यचाणक्यनीति जित्वा नन्दान् कुसुमनगर चन्द्रगुप्तो जिगाय ।
कर्णाटत्व ध्रुवमुपगतानद्य तानेव हन्तु दोर्दर्पाढ्यः स पुनरभवच्छ्रीमहीपालदेव ॥

Caṇdakaus'ika, I

2 *See* J. O. R. Madras, VI. pp. 191–198.

3 *See* Kāvyamīmāmsā, p. 16.

4 *See* Yas'astilakacampū. IV. II. p. 113.

5 *See* Udayasundarī Kathā, VIII.

6 *See* Abhinavabhāratī, p. 42. G.O.S. ed.

II. His Works.

Rājaśekhara himself informs us in his prelude to the Bālarāmāyana that he composed six works. While replying to his critics who alleged that his drama was abnormally lengthy, he incidentally requests his readers to peruse the six works already composed by him in case there was any virtue in them.[1] From this statement it would appear that Rājaśekhara composed six works already before his Bālarāmāyana was taken up in hand.

Prof. Sten Konow[2] believes that the Karpūramañjarī was his first composition on the ground that it was staged at the request of his wife Avantisundarī, which is rather unusual since all others were performed at the request of his patron kings This is further strengthened by the fact that it was composed at a time when he had attained the position of a Kavirāja or a prince among poets.[3]

The Viddhasālabhañjikā and the Bālarāmāyaṇa must have been composed afterwards when the author gained greater reputation and maturity. The Bālabhārata probably was his last work, since it is found to be incomplete in two acts instead of the usual five or more, and since the Bharatavākya showing the completion of the drama is absent.

To these four works, we have to add two more, namely, the present work Kāvyamīmāmsā and the Haravilāsakāvya, the existence of which is borne out through quotations made in later works.[4]

According to his own admission, the Kāvyamīmāṁsā was projected by Rājaśekhara in 18 lengthy Adhikaranas each containing several Adhyāyas, but unfortunately, the whole of this work is not found except the first, the Kavirahasya. It will be

1 ब्रूते य कोऽपि दोष महदिति सुमतिर्बालरामायणेऽस्मिन्
प्रष्टव्योऽसौ पटीयानिह भणितिगुणो विद्यते वा नवेति ।
यद्यस्ति स्वस्ति तुभ्य भव पठनरुचिर्विद्धि न षट् प्रबन्धान्
नैव चेद्दीर्घमास्तां नटवट्टवदने जर्जरा काव्यकन्था ॥

Bālarāmāyana 1. 12.

2 Karpūramañjarī, Harvard Oriental Series edi, p. 184.

3 *Ibid.* 1-9.

4 Hemacandra's Kāvyānus'āsana pp. 334-335; Ujjvaladatta II. 28.

rather difficult to declare that Rājaśekhara left both the works Bālabhārata and Kāvyamīmāmsā unfinished. We would rather have to assume that at least the Kāvyamīmāmsā was completed by him, since he refers frequently to the subject matter of subsequent chapters in the earlier portion of the Kavirahasya.[1] In that case, the probability that the Bālabhārata was his last work, will be great.

If that be so, we are inclined to believe that the Kāvyamīmāṁsā was composed at a time when his three dramas were already in existence, and this is corroborated by the fact that the Kāvyamīmāmsā contains numerous quotations from only two of his Sanskrit dramas, namely the Bālarāmāyana and the Viddhasālabhañjikā.[2]

The case of the Haravilāsa, however, is somewhat different, and we can understand from stray quotations in later works that it was a Mahākāvya, and probably, was composed before any of his dramas were written. In this connection it is interesting to note that if an author wants to attain the position of a Kavirāja, he has first to pass through the stage of a Mahākavi, or in other words, he has first to write a Mahākāvya[3] before he is able to handle more sublime themes and thereby attain the position of a Kavirāja (*see* the names of 10 stages of a poet, *infra*, text, p. 19).

From the above, it will be patent that only four works were in existence at the time when his Bālarāmāyaṇa was composed, and not six, as mentioned by the author. But since Rājaśekhara mentions six, we are led to assume that at the time of writing, he may have taken into account two of his projected works, namely, the Kāvyamīmāmsā and the Bālabhārata.

Now, the question arises as to whether Rājaśekhara wrote any other work besides the six already known. The later anthologies do not mention or quote from any other work of Rājaśekhara

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1. See Kāvyamīmāṁsā. p. 3. l. 10. अलङ्कारव्याख्यानन्तु पुरस्तात्। p. 10. l. 5. रीतयस्तिस्रस्तास्तु पुरस्तात्। p. 11. l 10. तमौपनिषदिके वक्ष्याम॰। etc.

2. The Nāndi verse of the Bālabhārata (ये सीमन्तित) may have been taken from the Kāvyamīmāmsā, p. 71.

3. योऽन्यतरप्रबन्धे प्रवीणः स महाकवि। यस्तु तत्र तत्र भाषाविशेषे तेषु तेषु प्रबन्धेषु तस्मिंस्तस्मिंश्च रसे स्वतन्त्रः स कविराजः। Kāvyamīmāmsā, p. 19.

besides the six already referred to[1] In this connection attention of scholars may be drawn to a statement made by Rājaśekhara at the end of the 17th chapter of the Kāvyamīmāmsā, to the effect that if more information is needed on the subject of world geography, a reference should be made to his Bhuvanakośa.[2] This has led some to conclude that Rājaśekhara wrote a separate work called the Bhuvanakośa besides the six already known.

But this does not seem to be correct. The Bhuvanakośa here mentioned is the title of the 19th or the last chapter of the 1st Adhikarana, and this chapter along with the other 17 Adhikaranas is entirely lost. If a reference is made to the list of subjects given in the first chapter of the Kavirahasya,[3] it will be readily observed that Bhuvanakośa is the title of the last chapter of the first Adhikaraṇa which the author names as Kavirahasya.

It may, however, be suggested that the portion of the Kāvyamīmāṁsā beginning from the 19th chapter of the 1st Adhikarana to the end was never written, and that he did not live to complete his encyclopaedic work If this position is accepted we may hope to find one day the missing acts of the Bālabhārata from some of the still undiscovered MSS. Libraries, for it is hardly possible that our author would leave two of his works unfinished. It may be possible in modern days, but it was not so at least in ancient days.

B. The Kāvyamīmāṁsā.

I. Significance of the subject matter.

The 7th and the 8th centuries of the Christian era in India was a period of feverish literary activity. In this period stalwarts of literature were busy in writing comprehensive works in order to reduce the different branches of study into a system. This period saw the birth of Uddyotakara, Kumārila and S'ankarācārya, the writers, famous for their philosophical and polemical works in Hinduism. While, on the other hand, in the field of Buddhism we

1. Many verses quoted in the anthologies may be traced out in his extant dramas and others probably belong to his lost work Haravilāsa.

2 इत्थ देशविभागो मुद्रामात्रेण सूत्रित सुधियाम्। यस्तु जिगीषत्यधिक पश्यतु मद्भुवनकोशमसौ ॥

3. देशकालविभाग., भुवनकोश. इति कविरहस्यं प्रथममधिकरणमित्यादि.

notice the towering figures of Dharmakīrti, S'āntarakṣita and Kamalaśīla. This period was immediately preceding the period in which Rājaśekhara was born and flourished, and it is very unlikely that he would not be influenced by the endeavours of his predecessors in writing a comprehensive work and reduce the Alaṅkāra literature to a system. The time was also not unripe for such an attempt. Round the classical work of Bharata, already had grown a considerable literature which was enriched with the contributions of Bhāmaha, Daṇḍin, Rudraṭa and Ānandavardhana. Such a rich material on the one hand pressing for a comprehensive review, and the comprehensive works of the philosophical systems on the other, must have created an enthusiasm in the mind of Rājaśekhara and actuated him to make an attempt to reduce the Alaṅkāra literature to a system by writing an encyclopædic work like the present one–the Kāvyamīmāṁsā–which was to treat the different methods of poetics and the schools of literary criticism, with a view to put everything on a thoroughly scientific basis. In doing so, he not only followed in the footsteps of Kautilya and Vātsyāyana, in arranging the subject-matter, but also the great authors of Dharmamīmāṁsā and Brahmamīmāṁsā, and this is evident from the very title of his work, the Kāvyamīmāmsā. He also ascribes to his Kāvyamīmāmsā, a divine origin following in the wake of other great systems, and gives for the first time a legendary list of succession of Gurus and disciples, and of the progenitors of the different branches of the science of poetics.

The division of his subject-matter in eighteen branches like the eighteen points of law is not only novel but also interesting and systematic. In this, however, Rājaśekhara was forestalled to a certain extent by Rudraṭa,[1] but nevertheless his classification is much fuller and much more exhaustive. Rudraṭa, for instance, had no knowledge of such branches as Vainodika, Aupaniṣadika, etc. which were Rājaśekhara's own. The Aupaniṣadika chapter occurs also in the Arthaśāstra and the Kāmasūtra, and this may have induced the present author to include a chapter on Aupaniṣadika in his Alaṅkāra work, giving directions to dullards as to how through Mantras and such other mystic means one may attain poetical eminence, when natural gifts are entirely wanting.

1. See. *Infra* Notes. pp. 123-124.

Nevertheless marked similarity also is noticeable in the method of treatment here with that of Kautilya and Vātsyāyana. For instance, the full list of subjects, treated of in the Arthaśāstra and the Kāmasūtra, appears at the end of the first chapter and here, likewise it is given at the end of the first chapter S'āstra-saṅgraha. It is a matter of regret, however, that all MSS of the text do not contain the full list of subjects treated in all the eighteen Adhikaranas; instead, we find the list complete only for the first Adhikarana or Kavirahasya with the significant remark इत्यादि at the end.

Since the whole work in eighteen Adhikaranas is not found, it is very difficult to understand the working of the author's mind in the commencement of the Kāvyamīmāṁsā; but from the imperfect materials thus at our command, it can be asserted, somewhat hesitatingly, that the first three Adhyāyās or chapters of the first Adhikarana are intended by the author to serve as a general introduction to the whole work of the Kāvyamīmāmsā in eighteen Adhikaranas. The first Adhikarana or the Kavirahasya under the circumstances begins from the fourth Adhyāya.

In the first of the three Adhyāyas, the author treats of the origin of the science of poetics, and gives a comprehensive list of subjects included therein. In the second Adhyāya, he makes an attempt to determine the exact position of the science of poetics in relation to the Vedas and post-Vedic literature, and declares that the science dealt with by him should be regarded as the seventh Vedāṅga and the fifteenth Vidyāsthāna. It is well known that the Vedāṅgas in Sanskrit literature are six in number, and the number of sciences has been fixed at fourteen, and in none of these lists the science of poetics is included. In support of his contention, Rājaśekhara goes on to say that the science of poetics has the function of correctly interpreting the Vedic texts, and thus serves the purpose of an auxilliary to the Vedas in the same way as the other Vedāṅgas. He further asserts that the function of the fourteen Vidyāsthānas, is to impart the knowledge of the Dharma and Artha, and since from the science of poetics or Kāvyavidyā the same result is obtained, it should also be regarded as one of the Vidyāsthānas, and should not be distinguished from the other fourteen sciences.

Rājaśekhara goes a step further and declares that the science of poetics leads the way to emancipation or Moksa, and as such its status is not different from the six systems of philosophy. In the third or the last Adhyāya of the introduction, Rājaśekhara shows how emancipation can be obtained by poets and how they can experience immense bliss and freedom from worldly troubles, through the correct understanding of the Sāhityavidyā and Kāvyapuruṣa, which are primarily designed for the emancipation of man. The systems of philosophy advocate the real knowledge of Dharma or Brahman as means of obtaining salvation; even so, the correct knowledge of Kāvyapurusa, the son of Brahman and Sarasvatī, leads to the realisation of Brahman and the consequential emancipation from the chain of existence.

To return to the subject matter, the third chapter treats of the origin of the Kāvyapurusa, his connection with Kavi, Vālmīki and Vyāsa, his marriage with Sāhityavidyā, his wanderings with her throughout India, the creation of Vrttis, Pravṛttis and Rītis at different places and the resolve of the couple to reside permanently in the minds of poets. While concluding the chapter, the author declares that those poets who become immortal by virtue of their compositions enjoy eternal bliss in heaven in a divine form; and those who can realise the Kāvyapuruṣa, obtain emancipation both here and hereafter.[1]

As has been said already, the subject-matter of the first Adhikarana or the Kavirahasya commences from the fourth chapter and may be sub-divided under three broad heads: (1) the equipments necessary for a poet, (2) the rules to be observed by him, (3) and the methods harmful to him. The first subject is treated of in six chapters (4–9) where such topics as Padavākyaviveka, Pāthapratiṣṭhā, Kāvyārthayoni, and Arthavyāpti are dealt with.

The second subject as stated above is covered by the tenth chapter which is one of the most interesting chapters of the Kavirahasya. This chapter commences with the remark[2] that

1. *Cf.* तयोश्च कविलोकस्वर्गसर्गं तमकल्पयेताम्। यत्र काव्यमयेन शरीरेण मर्त्यमधिवसन्तो दिव्येन देहेन कवय आकल्प मोदन्ते।
इत्येष काव्यपुरुष पुरा सृष्ट· स्वयभुवा। एव विभज्य जानानः प्रेत्य चेह च नन्दति॥ p. 10.

2. *Cf.* इत्थंकार घनैरर्थैर्व्युत्पन्नमनस कवे। दुर्गमेऽपि भवेन्मार्गे कुण्ठिता न सरस्वती॥
गृहीतविद्योपविद्य· काव्यक्रियायै प्रयतेत। p 49.

when a poet is armed with all the equipments necessary as pointed out previously, he may commence to write and while doing so, observe certain rules of discipline. Thereafter, in the same chapter the routine to be followed by a poet for all the twenty four hours is given along with certain secret hints, which may be found very instructive. Among others, this chapter lays down that (i) a poet should not read his composition to others so long as it is in an incomplete stage, (ii) he should not be vain on account of his good composition; (iii) he should obtain the opinion of his superiors on his own composition before publication, (iv) he should not create an enmity with impostrous poets (v) and he should prepare several transcripts of his composition as soon as final touches had been given.

At the end, the author lays down special rules to be observed by a king when he himself happens to be either a poet or a patron of the men of letters.

The third subject is dealt with in eight chapters (11–18) where the author enumerates various methods considered to be definitely injurious to the reputation of a poet, and gives copious instances to illustrate his view-point. This part deals with plagiarism, conventions of ancient poets, Indian geography and the geography of the world, ancient methods of description of incidents, places and men, computation of time, and seasonal changes. While concluding, the author reminds his readers that the methods adopted by ancient writers are the best and should be adhered to, while modern methods which run counter to the usage established by the ancients[1] should be abandoned. How immensely helpful these hints are, can be realized only too well by one who can detect the unruly tendencies in modern literature in the extreme pursuit of the phantom of realistic art!

II. Historical Data.

As has been shown already, the contributions of the Kāvyamīmāṁsā to the elucidation of the cultural history of India, are many and varied. No less important are its contributions to the political history of Mediæval India. While illustrating the

1. *Cf.* देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य। तन्न तथा बध्नीयात्कविबद्धमिह प्रमाण नः॥ p. 111. अनुसन्धानशून्यस्य भूषण दूषणायते। सावधानस्य च कवेर्दूषण भूषणायते॥ p. 112.

different topics of the Kāvyamīmāṁsā, Rājaśekhara cites examples and verses from earlier works, which throw a flood of light on the problems of political history. And, here, it is proposed to give a few examples which definitely show that the Kāvyamīmāṁsā is able to help historical studies.

The verse दत्वा रुद्धगति etc. occurs on p. 47 of this work, and this is given manifestly as an example of Muktaka or a detached verse. But the verse alludes to a very important historical fact. On information obtained from this verse and other sources such as the fragments of the Devīcandragupta[1] of Viśākhadatta, the Sañjan Copper-plates of Amoghavarsa[2] I, (A. D. 873), Bāna's Harsacarita,[3] S'rṅgāraprakāśa[4] of Bhoja, the Cambay plate of Govinda[5] IV, the Nātyadarpana of Rāmacandra and Gunacandra,[6] scholars have come to certain conclusions regarding the history of the Gupta period, and these may be summarised as follows. There was a king called Rāmagupta who succeeded his father Samudragupta and preceded his brother Candragupta II, and ruled for a short time Dhruvadevī was the queen of Rāmagupta originally. This king encountered a certain Khasa or S'aka king in the Himālayas and was defeated. He saved himself and his kingdom by entering into an ignominious treaty with the victor. According to the terms of the treaty he was to surrender his queen Dhruvadevī to the Khasa or S'aka king in return for the liberty of himself and his kingdom. The humiliating treaty enraged his brother Candragupta, who, disguised himself as Queen Dhruvadevī, went to the enemies' camp at Alipura and killed the Khasa or S'aka king. On his return, he killed his brother Rāmagupta also and married his widowed queen Dhruvadevī.

There is a general agreement amongst scholars regarding the historical facts just mentioned, but on certain details there still rages a great controversy. The controversy centres round the

1. Portions from this drama are found quoted in the S'rṅgāraprakās'a and the Nātyadarpana (G. O. S. edi.).

2. E. I. Vol XVIII p. 248.

3. अरि(लि)पुरे च परकलत्रकामुक कामिनीवेषगुप्तश्चन्द्रगुप्तः शकपतिमशातयत् ।

4. स्त्रीवेषनिह्नुतश्चन्द्रगुप्त: शत्रो: स्कन्धावारं अलिपुरं शकपतिवधायागमत् ।

5. E. I. Vol. VII. p. 36.

6. G. O. S. edi.

name of Khasādhipati or S'akādhipati, his identity and the identification of his capital Alipura, the author of the verse in question, and the king to whom it is addressed.

The verse in question makes it clear that the engagement between the Gupta and Khasa kings took place in the Himālayan region, and thus it can be said that Alipura, the capital of the Khasa or S'aka king, was situated somewhere in the Himālayas.

Moreover, according to Rājaśekhara's version the victor is called the Khasādhipati, and the Gupta king is named as S'armagupta or Senagupta instead of S'akādhipati and Rāmagupta obtained from sources other than the Kāvyamīmāṁsā.

There seems to be an agreement at least on one point, namely, that the S'aka or Khasa king referred to in the passage in question, should represent a Kushāṇa king of the Punjab but not a S'aka Satrap of either Malwa or Mathura. But in this connection, attention of scholars is required to be invited to the form Khasādhipati as recorded in the Kāvyamīmāṁsā. This particular word means a king of the Khasas or the Khasa tribes the existence of which is made well-known by the Rājataraṅginī of Kalhaṇa. Sir Aurel Stein located the tribe in the widely distributed regions of the western Himālayas flanking the boundaries of Kashmir with their capital at Rajapuri also known as Khasālaya or Khasāli. The Khasas before the fifth century A. D. became very powerful and seized the kingdom of Kashmir and ruled over it.[1] Is it not possible to identify this Alipura with Khasāli, the capital of the Khasas?

Let us now discuss the question regarding the identity of the person to whom the verse in question is addressed. Various scholars have advanced different opinions, and let us examine them in detail and make an attempt to discover whether any finality can be reached. A clue to this vexed question is, however, supplied by the verse itself in its fourth line: गीयन्ते तव कार्तिकेयनगरस्त्रीणां गणैः कीर्तयः ।

In interpreting this line Prof. Altekar[2] has fallen into the regrettable error of taking the word Kārttikeya in the vocative and in assuming that the verse is addressed to Kārttikeya who is obviously the Kumāragupta I of the Gupta dynasty.

1. M. A. Stein. Rājataraṅginī translation, Vol. I. 317.
2. J. B. O. R. S. Vol. xiv. p. 223.

Mr. K. P. Jayaswal disagrees[1] with the above and points out that the word Kārttikeya goes with the word Nagara, and adds that "no poet would have mentioned so irreverently about Kumāragupta's own mother to him."

Against this, it may be pointed out that the verse does not show any irreverence on the part of the poet whose business obviously is to eulogise his patron king Kumāragupta or Skandagupta of the Gupta dynasty. For, the weakness of Rāmagupta was already made known by Candragupta, also by Dhruvadevī who discarded her worthless husband and married his brother. Moreover, the descendants of the Gupta dynasty out of disrespect for Rāmagupta never mentioned him in the inscriptions as one of their ancestors. Dr. D. R. Bhandarkar who discussed the question later on,[2] is disposed to agree with Mr. Jayaswal in considering the word Kārttikeyanagara as the name of a town, and identified it with the ancient village of Vaijanātha in Almora District U. P. on the authority of the Pāndukeśvara copper plate and the Tāleśvara charters.[3] Dr. Bhandarkar believes, however, that the verse is addressed to Candragupta, though he is not named expressly therein.

If this position is accepted, Mr. Jayaswal's objection of showing irreverence to Kumāragupta's mother or Dhruvadevī is set at rest Prof. V. V. Mirashi,[4] however, remarks that the view held by Dr. Bhandarkar is hardly convincing, because the verse quoted here is a Muktaka or a detached stanza which should not only be complete in itself but also contain the name of the king addressed to. He, thus, commits the same mistake as Prof. Altekar, and takes the word Kārttikeya in the vocative, but advances the new theory that the word stands for the king Mahīpāla of the Gurjara Pratihāra dynasty, the patron of Rājaśekhara. In support of this, he further adds that Kṣemīśvara in the Bharatavākya of his drama Caṇḍakauśika similarly calls his patron Mahīpala as

1. J. B. O. R. S. Vol. XVIII. p. 20.
2. Malaviya Commemoration Volume. p. 194.
3. I. A. XXV. 178, and E. I. Vol. XIII. pp. 115-118.
4. I. A. 1932, p. 201.

Kārttikeya.[1] According to him the verse, in question, was either Rājaśekhara's own or a composition of one of his contemporaries in the court of the king Mahīpāla which he inserted in his Kāvyamīmāṁsā.

Against Prof. Mirashi's theory, it may be pointed out that if the word *Kārttikeya* is taken out, the word *Nagarastrīṇām* will have to be taken as a separate and independent word. No poet, howsoever dull, would ever think of saying that the fame of a king was sung by women of the town and afterwards would leave the name of the particular town undisclosed. Nor does it seem reasonable to suppose the poet to be so particular as to exclude the village-women from participating in the praising or singing campaign, by specially naming the women of the town. It is not also possible to suppose that it is the women of the towns who took part in singing eulogies, while the village-women refrained from doing so! The expression स्त्रीणां गणै is sufficient to include all women, both of towns and villages, and why should it be necessary to qualify स्त्रीणां with the word नगर which reduces the value of the eulogy?

It is not also correct to assume that the Muktaka verse which should be complete in itself should *also* contain the name of the person to whom the Muktaka is addressed. On the same page 47, there are five other examples of Muktaka verse, and in none of these there is any mention of the name of the person addressed to.

Under the circumstances we can only confirm the view of Messrs. Jayaswal and Bhandarkar both of whom rightly take Kārttikeyanagara as one word and identify it with the place where Rāmagupta first sustained a defeat, and later, the Khasa king was killed by Candragupta II in whose praise the verse in question is composed. Accordingly, the last lines of the verse, in question, may be translated thus:

"Your fame is sung today by the women of the Karttikeya-nagara in the same Himālayas which is resonant with the singing of the Kinnaras living in the hollows of spacious caves."

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1. येनादिश्य प्रयोग घनपुलकभृता नाटकस्यास्य हर्षात्
   वस्त्रालङ्कारहेम्ना प्रतिदिनमकृशा राशयः सम्प्रदत्ताः ।
   तस्य क्षत्रप्रसूते· भ्रमतु जगदिदं **कार्त्तिकेयस्य** कीर्तिः
   पारे क्षीराख्यसिन्धोरपि कवियशसा सार्धमग्रेसरेण ॥

From the foregoing discussion, it is easy to discover that the verse in question is addressed to Candragupta Vikramāditya by a contemporary poet, and is quoted by Rājaśekhara in his Kāvyamīmāmsā.

The second marriage of Dhruvadevī with Candragupta is also to be taken as a settled historical fact, on the authority of the Sañjan[1] copper plate of Amoghavarsa I and the Cambay[2] plate of Govinda IV.

Two more verses are quoted by Rājaśekhara on pp. 60-61 of the Kāvyamīmāmsā, which throw a flood of light on the vexed question of the date of Kālidāsa. The verses in question record a conversation between a king and his messenger. Identical verses are subsequently quoted by Bhoja in his S'rngāraprakāśa with the remark that here the king represents Vikramāditya and the messenger, Kālidāsa.[3] The verses in question refer to a message, conveyed by Kālidāsa from the king of Kuntala to Vikramāditya who approves of the request made by the Kuntala king. Tradition ascribes to Kālidāsa a work called the Kuntaleśvaradautya, and as the subject-matter of the verses quoted here relates to the diplomatic communications of the king of Kuntala, it is not unreasonable to suppose that the verses belonged to the now lost work Kuntaleśvaradautya of Kālidāsa. A verse from the same work quoted in the Aucityavicāracarcā by Ksemendra refers to the fact that Kālidāsa as an envoy of Vikramāditya was not respected in the court of the Kuntala king who made him sit on the ground and did not offer a seat.[4] It thus transpires that Kālidāsa was sent as an envoy to the court of the Kuntala king Prthvīsena Vākāṭaka, a subordinate of the Gupta kings, by Candragupta II Vikramāditya and that on account of Kālidāsa's mediation friendly relations were established between the two royal houses This embassy further helps us in fixing a suitable date for Kālidāsa, and once for all ends the controversy regarding his time, raging

1. हत्वा भ्रातरमेव राज्यमहरद्देवी च दीनस्तथा लक्ष कोटिमलेखयत्किल कलौ दाता स गुप्तान्वयः ॥
E. I. Vol XVIII. p. 248

2. सामर्थ्ये सति निन्दिता प्रविहिता नैवाग्रजे क्रूरता बन्धुस्त्रीगमनादिभि कुचरितैरावर्जित नायशः।
शौचाशौचपराङ्मुख न च भिया पैशाच्यमङ्गीकृत त्यागेनासमसाहसैश्च भुवने य॰ साहसाङ्कोऽभवत् ॥
E. I. Vol. VII. p. 36.

3. See. *infra*. Notes. p. 215.

for the last fifty years or more, in which celebrated scholars have taken part. Kālidāsa must be a contemporary of Candragupta Vikramāditya and the Vākātaka Pṛthvīsena, and thus he should be assigned a period corresponding to the last quarter of the fourth century A. D.[1]

While mentioning the four boundaries of the city of Kanauj, the capital of his patron kings Mahendrapāla and Mahīpāla, Rājaśekhara clears up several topographical problems connected with the city, and helps us in identifying certain well-known names of places, identifications of which were open to doubt for a long time. On page 94 he mentions four places: Vāmanasvāmi, Gādhipura, Kālapriya and Brahmaśilā, and all of them seem to be situated in the four directions of the city of Kanauj. Thus, we can understand that these four well-known places in literature were the suburbs of the city of Kanauj. For further details the attention of readers is invited to the page 243, of the explanatory notes appended to this edition.

III. The Geography of Bhāratavarṣa.

Rājaśekhara's fondness for geography is borne out by the numerous references to geographical names mentioned in his works, and the ancient notions regarding world geography find a lucid expression in these productions. He gives geographical references in abundance, particularly in two works, namely, the Bālarāmāyāṇa and the Kāvyamīmāṁsā. In the former work, while staging the Sītāsvayaṁvara, a short drama supposed to be a composition of the sage Bharata, and while describing the aerial flight of Rāma to Ayodhyā from Laṅkā, he mentions a large number of places in succession, and these references enable us to fix their location with a fair degree of exactitude.

In the 17th chapter of the Kāvyamīmāṁsā, the author gives by far the most prolific geographical information regarding the divisions of the world, and the details of the Bhāratavarṣa, and this represents the expert knowledge of geography as prevalent in his time. The earth, he says, is divided into seven great islands encircled by seven oceans. Among these the Jambūdvīpa is

1. For further information on the date of Kālidāsa and his connections with Vākātaka kings, see my Paper entitled "King Pravarasena and Kālidāsa" in the Proceedings of the Seventh All-India Oriental Conference, 1933.

situated in the centre and its chief mountain is Mahāmeru. The Mahāmeru, again, is surrounded by the country called the Ilāvṛtavarṣa. The third country to the south of the Mahāmeru is called the Bhāratavarṣa.

The Bhāratavarsa is divided into nine parts, and the Kumārīdvīpa, one among them, corresponds with the present India from Cape Comorin to the Himālayas. This country is also known as the Cakravartiksettra. One who holds sway over the whole country is called a Cakravartin, while the king who is able to conquer all the nine parts of the Bhāratavarṣa is called a Samrāṭ.

The author mentions the seven Kulaparvatas of the Kumārīdvīpa, and says that the Āryāvarta is a part of this Dvīpa. Kumārīdvīpa is again subdivided into five parts with Madhyadeśa in the middle, and four other countries in the four directions of the middle country, which according to him is bounded by the Prayāga, the Vindhya range, the Vinaśana and the Himālayas. He places the other four countries as follows: from Benares in the east, from Māhismatī in the south, from Devasabhā in the west and from Pṛthūdaka in the north, all extending to the extreme limits of India.

In the same chapter Rājaśekhara gives innumerable details regarding the countries, rivers, mountains and the agricultural products of all the five divisions of the Kumārīdvīpa. These geographical names have been collected together in an appendix in which an endeavour has been made to identify the places mentioned by him, as far as practicable, since it has now become difficult to trace the old sites. It is noteworthy, however, that Rājaśekhara includes such countries as Arabia, Persia and Afghanistan in the northern India, and distinguishes Siṁhala from Laṅkā. Moreover, he includes in his list many new names not known to the Purāṇas, or the Rāmāyaṇa and the Mahābhārata, or even to the Greek or Arabic historians and the Chinese travellers, as will be seen from the appendix already referred to.

Introduction to the First Edition.

The author of this first work in the *Gaekwād's Oriental Series*, now presented before the public, is Rājaśekhara, the well-known author of the four dramas, Bālarāmāyaṇa, Bālabhārata, Viddhaśālabhañjikā and Karpūramañjarī.

Rājas'ekhara's Ancestry Rājaśekhara calls himself in the Kāvyamīmāṁsā as Yāyāvarīya[1] (born in the Yāyāvara family). He seems to have been better known as Yāyāvara to his successors. Dhanapāla in the introductory verses to his Tilakamañjarī refers to him as Yāyāvara Kavi.[2] The author of the Udayasundarī refers to him simply as Yāyāvara[3] and praises him for his dramatical skill.

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1 यायावरीय सङ्क्षिप्य मुनीना मतविस्तरम्। p. 2 l. 11
"पञ्चमी साहित्यविद्या" इति यायावरीयः। p. 4. l. 14.

2 समाधिगुणशालिन्य प्रसन्नपरिपक्त्रिमा ।
यायावरकवेर्वाचो मुनीनामिव वृत्तय. ॥ Tilakamañjarī 33.

3 यायावर प्राज्ञवरो गुणज्ञैराशसितः सूरिसमाजवर्यै. ।
नृत्यत्युदार भणिते रसस्था नटीव यस्योढ़रसा पदश्रीः ॥

Udayasundarī 8th Uc'hc'hhvāsa.

This Udayasundarī is a Champūkathā composed by Sottala, a Vālabha Kāyastha of Lātades'a, in emulation of Bāṇa's Harshacharita, about Samvat 1050, in the reign of Vatsarāja and under the patronage of king Mummuṇirāja of Konkana. The author has, over and above his own caste and lineage, given about 25 verses in praise of old poets It will be instructing to quote these verses, such verses are rare in Sanskrit literature.

लक्ष्मीभुजो भुवि सभापतय' क नाम सन्तीह सम्प्रति गुणेष्वनुरागवन्तः।
ये हि प्रलीनखलरोलभरा. सुखेन शृण्वन्ति संसदि कवीन्द्रसुभाषितानि ॥
श्रीविक्रमो नृपतिरत्र पति सभानामासीत्स कोऽप्यसदृशः कविमित्रनामा ।
यो वार्थमात्रमुदित. कृतिना गृहेषु'दत्वा चकार करटीन्दुघटान्धकारम् ॥
हाले गते गुणिनि शोकभराद्बभूवुरुच्छिन्नवाङ्मयजडा' कृतिनस्तथाऽमी ।
यत्तस्य नाम नृपतेरनिश स्मरन्तो हेत्यक्षर प्रथममेव परं विदन्ति ॥
श्रीहर्ष इत्यवनिवर्तिषु पार्थिवेषु नाम्नैव केवलमजायत वस्तुतस्तु ।
गीर्हर्ष एष निजससदि येन राज्ञा सम्पूजितः कनककोटिशतेन **बाणः** ॥
सृष्ट नदत्र **युवराजनरेश्वरेण** यद्दुष्कर किमपि येन गिरः श्रियश्च ।
प्रत्यायन स्फुटमकारि निजे कवीन्द्रमेकासने समुपवेशयताऽ**भिनन्दम्** ॥

Some particulars about the ancestry of the author can be gathered from his dramas. He is very proud of his family and his literary

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देव्या· सरोजदलधामनि हसपृष्ठे लीलायित चरणयोर्द्वितयेन यस्या· ।
सा किं रमामिषनिषण्णविलोचनेषु चिह्नाविपेषु .... ट करोति ॥
योऽप्यस्ति लोकतिलक क्षितिपेषु कश्चिदेक· कृती स्वयमसावनुपासितोऽपि ।
निर्मथ्य पत्ररथनाथ इव द्विजिह्वान् क्षिप्तामृतं नभसि नेष्यति काव्यकुम्भम् ॥
ये नाम केचिदमुना कवितारसेन व्यासादयः कृतधियो भुवनेषु सिद्धा· ।
तेषामुपासितपदा· कवयः किमन्यदासादयन्ति परमत्र सुवर्णसिद्धिम् ॥
बाणस्य हर्षचरिते निशितामुदीक्ष्य शक्ति न केऽत्र कवितास्त्रमद त्यजन्ति ।
मान्द्यं न कस्य च कवेरिह कालिदासवाचा रसेन रसितस्य भवत्यवृष्यम् ॥

1 Uchchhvāsa.

आसीदसीमस्फुरितोरुधामा **वाल्मीकि**रग्रण्यतमो मुनीनाम् ।
निर्वाणमार्गैकमहाध्वगोऽपि सम्पर्कित क्वापि न यो रजोभि ॥
ब्राह्मीनिवासानुमित स साक्षाद्देव स्वयभूरिति कीर्तितो य ।
कोऽन्यः क्रमस्थापितवर्णसारा सृष्टिं कृती काव्यमयी चकार ॥
छन्दोविचित्रैर्निहितै क्रमेण पदैः समन्तान्मसृणीकृतोऽन्त ।
निषेव्यते वर्णमहाटवीषु यस्यैष डिम्भैरपि काव्यमार्ग ॥
वश कवीनामुदियाय तस्मान्मूर्ध्ना धृतो भूमिभृता गणेन ।
अच्छिद्रितेऽपि त्रिदशप्रतोषी वाणीगुण स्फूर्जति कोऽपि यत्र ॥
यस्मिन्नभूदग्रभव कवीना **व्यासो** मुनिर्यस्य गुणैर्विजेतु· ।
ध्वजच्छटेवोन्नतसोमवशमालम्बिता वल्गति भारते गी ॥
कवि**र्गुणाढ्यः** स च येन सृष्टा बृहत्कथा प्रीतिकरी जनानाम् ।
या संविधानेषु सुसन्धिबन्धैः निपीड्यमानेव रस प्रसूते ॥
स कश्चिदालेख्यकरः कवित्वे प्रसिद्धनामा भुवि **भर्तृमेण्ठः** ।
रसप्लवेऽपि स्फुरति प्रकाम वर्णेषु यस्योज्ज्वलता तथैव ॥
ख्यात· कृती सोऽपि च **कालिदासः** शुद्धा सुधास्वादुमती च यस्य ।
वाणीमिषाच्चण्डमरीचिगोत्रसिन्धोः पर पारमवाप कीर्तिः ॥
बाणः कवीनामिह चक्रवर्ती चकास्ति यस्योज्ज्वलवर्णशोभम् ।
एकातपत्र भुवि पुष्पभूतिवशाश्रय हर्षचरित्रमेव ॥
मान्यो जगत्या **भवभूति**रार्य· सारस्वते वर्त्मनि सार्थवाह· ।
वाच पताकामिव यस्य दृष्ट्वा जनः कवीनामनुपृष्ठमेति ॥
सामन्तजन्मापि कवीश्वराणा महत्तमो **वाक्पतिराजसूरिः** ।
यश्छाययाप्यन्यमपीडयन्सन्नुतपादयत्यर्थमनन्यदृष्टम् ॥
वन्द्यः स विद्वान**भिनन्द**नामा विश्रम्भपात्र च वचोधिदेव्याः ।
समर्पिता यस्य खलु स्वकीयकोशाधिकारेषु सुवर्णमुद्रा ॥
यायावरः प्राज्ञवरो गुणज्ञैराशसितः सूक्तिसमाजवर्यैः ।
नृत्यत्युदार भणिते गुणस्था नटीव यस्योढरसा पदश्री· ॥
बभूवुरन्येऽपि **कुमारदासभासा**दयो हन्त कवीन्दवस्ते ।
यदीयगोभि· कृतिना द्रवन्ति चेतांसि चन्द्रोपलनिर्मलानि ॥
तस्मिन्सुवशे कविमौक्तिकानामुत्पत्तिभूमौ क्वचिदेकदेशे ।
किञ्चित्कवि· **सोड्ढल** इत्यजातनिष्पत्तिरासीज्जलबिन्दुरेव ॥
यो वत्सराजेन वरेण राज्ञां लाटावनीमण्डलनायकेन ।
सूक्ष्माद्दृढस्तोकगुणाश्रितोऽपि मित्रीकृतो भानुमतेव पद्मः ॥

forefathers.[1] Akālajalada his great-grandfather was famous for his poetical gems.[2] His verses were plagiarized by Kādambarīrāma in his drama.[3] Surānanda, Tarala and Kavirāja also belonged to this family. Surānanda seems to have been famous at the court of Chedi[4] It appears from his opinion quoted in the Kāvyamīmāṁsā that he had written some work on poetics. [5]Tarala was also a poet of some eminence. Nothing is known about Kavirāja. Rājaśekhara's father Durduka or Duhika was a great minister (Mahāmantri), and his mother's name was S'īlavatī.

Rājas'ekhara's caste. We have seen that Rājaśekhara belonged to the Yāyāvara family, but it is not clear whether he was a Brāhmana or a Kshatriya. His position as the Upādhyāya of King Mahendrapāla speaks in favour of his being a Brāhmana; while the name Rājaśekhara and the fact that his wife was of the Chahuāna[6] family may lead one to think that he was a Kshatriya.

Rājas'ekhara not a Sectarian. As the author of the Haravilāsa, Rājaśekhara might be regarded to have been a staunch S'aiva, but from the quotations in the Kāvyamīmāṁsa[7] in praise of Vishnu, it seems that he was not a sectarian. On the other hand, from the Mañgala verse of the Haravilāsa, it is clear that he believed

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जडेन तेनोदयसुन्दरीति कथा दुरालोकिनि काव्यमार्गे ।
सारस्वतालोकलवैकदृष्टा सृष्टा कविम्मन्यमनोरथेन ॥
सा चात्र देवीभवने निवृत्तशापार्तिना बाणकवीश्वरेण ।
कविश्रमोद्भूतकृपेण सम्यक् श्रुता धृता हृद्यभिनन्दिता च ॥
वागीश्वर हन्त भजेऽभिनन्दमर्थेश्वर वाक्पतिराजमीडे ।
रसेश्वर स्तौमि च कालिदासं बाणं तु सर्वेश्वरमानतोऽस्मि ॥ 8th Uchchhvāsa.

1 स मूर्तो यत्रासीद्गुणगण इवाकालजलदः सुरानन्दः सोऽपि श्रवणपुटपेयेन वचसा ।
न चान्ये गण्यन्ते तरलकविराजप्रभृतयो महाभागस्तस्मिन्नयमजनि यायावरकुले ॥
Bālarāmāyana I, 13.

2 अकालजलदेन्दोः सा हृद्या वचनचन्द्रिका । नित्य कविचकोरैर्या पीयते न च हीयते ॥
Rājas'ekhara quoted in the Sūktimuktāvalī.

3 अकालजलदश्लोकैश्चित्रमात्मकृतैरिव । जातः कादम्बरीरामो नाटके प्रवरः कविः ॥ Ibid.

4 नदीनां मेकलसुता नृपाणां रणविग्रहः । कवीनां च सुरानन्दश्चेदिमण्डलमण्डनम् ॥ Ibid.

5 यायावरकुलश्रेणेर्हारयष्टेश्च मण्डनम् । सुवर्णवर्णरुचिरस्तरलस्तरलो यथा ॥ Ibid.

6 चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।
भत्तुणो कइमवन्दिसुन्दरी सा पउञ्जयिदुमेअमिच्छइ ॥ Karp. 1, 11.

7 pp. 42, 43.

in the unity of the three godheads. It appears from the [1]Yaśastilaka Champū of Somadeva that in Rājaśekhara's works honour was done even to Jinās when occasion arose.

His wife an accomplished lady. Rājaśekhara quotes thrice[2] in the Kāvyamīmāmsā the opinion of his wife Avantisundarī. It would thus appear that she had composed some work on rhetorics. The Karpūramañjarī was also first acted at her desire.

Rājas'ekhara's date. It is understood from the prologues of Rājaśekhara's dramas that he was the Upādhyāya of Mahēndrapāla, king of Kanouj, and was also patronized by his son and successor Mahīpāla. The Siydoni inscription tells us that king Mahēndrapāla was reigning in 903 and 907 A. D. and Mahīpāla in 917 A. D. (Epigraphia Indica Vol. I, p. 171). Independent of his references to king Mahēndrapāla of Kanouj in his works, we can fix his date from other sources too. He quotes in the Kāvyamīmāṁsā Vākpatirāja,[3] the author of Gaudavaho, and also Udbhata[4] who was the Sabhāpati of Jayāpīḍa, king of Kashmir, who reigned from 779 to 813 A. D., and quotes Ānandavardhana[5] who flourished in the reign of Avantivarmā of Kashmir (857–884 A. D.). Rājaśekhara is also referred to by Somadēva in the Yaśastilaka Champū which was completed in 960 A. D. and praised by Soṭṭala who flourished about 990 A. D. From this we can conclude that Rājaśekhara lived about 880–920 A. D.

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1 तथा उर्वभारविभवभूतिभर्तृहरिभर्तृमेण्ठकण्ठगुणाढ्यव्यासभा[illegible]कुमारमाघराजशेखरादिमहाकविकाव्येषु, तत्र तत्रावसरे भरतप्रणीते का[illegible]ये, [illegible] तेषु तेषुपाख्यानेषु च कथ, तद्विषया महती प्रसिद्धिः ।

(4th Ās'vāsa, pt. II, p. 113.

2 "इयमशक्तिर्न पुनः पाकः" इत्यवन्तिसुन्दरी । p. 20

"विदग्धभणितिनिवेद्य वस्तुनो रूपं न नियतस्वभावम्" इति अवन्तिसुन्दरी । तदाह—

'वस्तुस्वभावोऽत्र कवेरतन्त्रो गुणागुणावुक्तिवशेन काव्ये ।
स्तुवन्निबध्नात्यमृतांशुमिन्दु निन्दस्तु दोषाकरमाह धूर्ते ॥' p. 46.

"अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रक्रान्तमिदमस्य सविधानक प्रक्रान्तं मम, गुडूचीवचनोऽय मृद्वीकावचनोहम्, अनादृतभाषाविशेषोऽयम् अहमादृतभाषाविशेषः, प्रशान्तज्ञातृकमिदम्, देशान्तरितकर्तृकमिदम्' उत्सन्ननिबन्धनमूलमिदम्, म्लेच्छितकोपनिबन्धनमिदमित्येवमादिभिः कारणै· शब्दहरणे अर्थहरणे चाभिरमेत" इति अवन्तिसुन्दरी । p. 57

3 "न" इति वाक्पतिराजः p. 62.

4 "तस्य च त्रिधाऽभिधाव्यापारः" इत्यौद्भटाः pp. 22 and 44.

5 "प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी" इत्यानन्दः p. 16.

Rājas'ekhara a Kavirāja. Rājaśekhara calls himself not a Mahākavi, but a Kavirāja.[1] According to the Kāvyamīmāṁsā there are ten[2] stages of poetical skill. The sixth is that of a Mahākavi[3] and the seventh that of a Kavirāja. Kavirāja is defined[4] as one who is unrestrained in various languages, various sorts of poetical compositions and various sentiments. Thus a Kavirāja is one stage further than a Mahākavi and Kavirājas are rare.[5]

The sequence of Rājas'ekhara's known works and his undiscovered works. From the Karpūramañjarī 1-9, it is understood that Rājaśekhara began his literary career as a Bāla-kavi, so called from his Bālarāmāyana and Bālabhārata. It is thus evident that these two dramas are his early productions; so also Viddhaśālabhañjikā. The Karpūramañjarī and the Kāvya-mīmāṁsā are his later productions, as by this time he had achieved fame as a Kavirāja. Verses from his three Samskrita dramas are found quoted in the Kāvyamīmāmsā.

Hemachandra in his [6]Kāvyānuśāsanaviveka (page 335) gives the example of Rājaśekhara's Haravilāsa as a poem bearing the name of its author. The same author quotes two verses from Haravilāsa both evidently from the first canto. The first[7] is the benedictory verse of the poem, while the second[8] pertains to the description of the bad and the good. [9]Ujjvaladatta also quotes one half of a verse from the Haravilāsa.

This Haravilāsa, a Mahāprabandha, must have been his

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1 बालकई कइराओ (Karpūramañjarī I. 9).

2 दश च कवेरवस्था भवन्ति (p. 19).

3 योऽन्यतमप्रवीण॰ स महाकवि॰ (p. 19).

4 यस्तु तत्र तत्र भाषाविशेषेषु, तेषु तेषु प्रबन्धेषु, तस्मिस्तस्मिंश्च रसे स्वतन्त्र॰ स कविराज॰ (p. 19).

5 ते यदि जगत्यपि कतिपये (p. 19).

6 स्वनामाङ्कता यथा राजशेखरस्य हरविलासे

7 आशीर्यथा हरविलासे—
ओमित्येकाक्षर ब्रह्म श्रुतीनां मुखमक्षरम् ।
प्रसीदतु सता स्वान्तेष्वेक त्रिपुरुषीमयम् ॥

8 सुजनदुर्जनस्वरूप यथा हरविलासे—
इतस्ततो भषन्भूरि न पतेत्पिशुन॰ शुन ।
अवदाततया किञ्च न भेदो हंसत सत॰ ॥

9 दशाननक्षिप्तखुरप्रखण्डित॰ कचिद्गताधों हरदीधितिर्यथा । इति हरविलासे. ii-28.

mature production as a Kavirāja. Here either in the first or the last canto, but most probably in the first, may be found appreciatory verses about poets (Viśeshakavipraśaṁsā) quoted in Jahlaṇa's *Sūktimuktāvalī*. Generally the poet's family-history and praise of old poets are given in Ākhyāyikās and Kathās such as the *Harsha-charitra*, the *Tilakamañjarī* and the *Udayasundarī*; but references to old poets are also made in the Mahākāvyas Maṅkhaka in his *S'rīkaṇṭhacharita* refers to old and contemporary poets and Someśvara in the first canto of his *Kīrtikaumudī* eulogizes old poets. This practice of eulogizing the old poets in the beginning of a poem is also found in Prākrita poems of the 12th-century e. g. in the *S'āntināthacharitra* of Devachandra, Guru of the great Hemachandra. Some say that Rājaśekhara wrote a work named *Kavivimars'a*, wherein are to be found the appreciatory verses attributed to him in the *Sūktimuktāvalī*, but it does not seem probable that Rājaśekhara, should ever have written any such work when he had composed such a large work as the *Kāvyamīmāṁsā* with 18 Adhikaraṇas. It was conjectured that the appreciatory verses may occur in the *Kāvyamīmāṁsā*, but these verses do not occur in the first Adhikarana, nor is there possibility of their being found in other Adhikaraṇas, as the first Adhikarana alone, judging from the contents of the whole work, seems to contain such matter. Besides the *Haravilāsa*, Rājaśekhara composed a work, named *Bhuvanakos'a*, on the world's geography. At the end of the 17th chapter of the *Kāvyamīmāṁsā* he refers the reader to this work[1] for detailed information about the world's geography. Ujjvaladatta quotes a line from Rājaśekhara about synonyms[2] of S'iva. This may be found either in the *Haravilāsa* or in some unknown lexicon of Rājaśekhara. It will thus appear that Rājaśekhara was an extensive writer and might have written more works than those hitherto known.

The present work only the first part of the Kāvyamīmāṁsā. From the first chapter S'āstrasaṁgraha, we understand

1 इत्थ देशविभागो मुद्रामात्रेण सूत्रित· सुधियाम् ।
यस्तु जिगीषत्यधिक पश्यतु मद्भुवनकोशमसौ । p. 98.

2 चण्डीकान्तो भगाली च लेलिहानो वृषध्वज· । (11-76)

that the author planned a very large work; but unfortunately only the first Adhikarana is hitherto available. From remarks like रीतयस्तु तिस्रस्तास्तु पुरस्तात् (p. 10, l. 5), तमौपनिषदिके वक्ष्यामः (p. 11, l. 10), it is clear that he had in his mind the execution of the whole work planned out in the first chapter. Whether he succeeded in this and composed the whole work, we have no sufficient data to determine. *Alaṅkāras'ekhara*[1], however, has quoted 2 verses from Rājaśekhara. The verses, if they really belong to our author, may have been taken from the उभयालङ्कारिक Adhikarana of the *Kāvyamīmāṁsā.* The same work also quotes another verse[2] which seems to be in the वैनोदिक Adhikaraṇa.

The style of the Kāvyamīmāṁsā. As the work is somewhat on the lines of a Sūtra work, like Kautilya's *Arthas'āstra* and Vātsyāyana's *Kāmasūtra,* its style is also more or less aphorism-like; and it is no wonder that it is terse and vigorous, charming and pleasing to the ears. The passages and phrases borrowed from the *Arthas'āstra* and the *Kāmasūtra* will be referred to in the notes.

The Kāvyamīmāṁsā and later writers on rhetorics. It will be easily seen that Hemachandra has borrowed about one fourth of the present work in his *Kāvyānus'āsanaviveka.* Chapter 17th and 18th are verbally copied with slight changes in the order. Vāgbhaṭa, son of Nemikumāra, has also borrowed the same portion in the 1st and 5th chapter of his *Kāvyānus'āsana* from Hemachandra with some changes, substituting his own verses in some places. Later writers of *Kavis'ikshās,* like Kshemendra, Amara, Vinayachandra and Deveśvara, seem to have been indebted to the *Kāvyamīmāṁsā* for some of the topics treated in their

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1 तदाह राजशेखरः—

समानमधिकं न्यून सजातीय विरोधि च ।
सकुलं सोदर कल्पमित्याद्या साम्यवाचकाः ॥
अलङ्कारशिरोरत्न सर्वस्व काव्यसम्पदाम् ।
उपमा कविवंशस्य मातैवेति मतिर्मम ॥

अलङ्कारशेखरे—एकादशे मरीचौ.

2 उत्पाटितैर्नभोभीनै शैलैरामूलबन्धनात् ।
नाम्नानर्थान् समालोक्य समस्या पूरयेत्कविः ॥

अलङ्कारशेखरे—एकोनविंशे मरीचौ.

works. The author of the *Sarasvatī-kanthābhraṇa* has quoted a few verses, which are found only in the *Kāvyamīmāṁsā*, and the commentator, Ratneśvara, refers one verse to the *Kāvyamīmāṁsā*. By the bye, it may be mentioned that the name of the Kāvyamīmāṁsākāra occurs in S'aṅkara's commentary (*Rasachandrikā*) on the S'ākuntala.

The origin and the promulgation of poetics. Like other S'āstrakārās our author attributes the origin of poetics to the Supreme Being and the celestials. S'rīkaṇtha taught this science to Parameshthi, Vaikuntha and others of his sixty-four pupils. The self-born God imparted it to His will-born pupils. Among these was Kāvyapurusha, born of Sarasvatī. Prajāpati set him to promulgate this science in the three worlds. He taught this to his divine pupils in 18 Adhikaranas. Of these, Sahasrāksha and other 17 pupils composed separate treatises on the portions learnt by them. On account of these separate treatises, the science was to some extent lost. The whole, therefore, has been abridged by our author and set forth in one book in 18 Adhikaranas.

The position of poetics in literature. Our author claims a high position for poetical science both in sacred and in profane literature. Rhetorics, says Rājaśekhara, is the seventh Anga, as without it the meanings[1] of the Vedic texts cannot be grasped. In another place he puts literature by the side of the four profane sciences, saying that it is the fifth[2] lore, and makes it the fifteenth division of learning embodying all others.

The Kāvyapurusha. The idea of the Kāvyapurusha and his bride Sāhityavidyāvadhū is quite novel in Sanskrita literature. It seems to have been suggested by the Vedapurusha in the Rigveda, and the Vedic text "चत्वारि शृङ्गा.—" has been made to praise the Kāvyapurusha. The Goddess of Learning was practising penance

1 "उपकारकत्वादलङ्कारः सप्तममङ्गम्" इति यायावरीयः। ऋते च तत्स्वरूपपरिज्ञानाद्वेदार्थानवगतिः॥ p. 3.

2 "पञ्चमी साहित्यविद्या" इति यायावरीयः। "सकलविद्यास्थानैकायतनं पञ्चदशं काव्यं विद्यास्थानम्" इति यायावरीयः। p. 4.

on the Himālayas with the desire of having a son. Pleased with her penance, Brahmā gave her a son, afterwards called the Kāvyapurusha. It was from him that metrical speech first originated. Word and meaning make up his body, the different languages his limbs. Sentiment is his soul, and figures of speech are his ornaments. Once upon a time, while Sarasvatī was going to the celestial assembly as a judge, the Kāvyapurusha persisted in following her. In order to prevent him, Bhavānī created Sāhityavidyāvadhū as his bride and asked her to follow him. The bride had to adopt various sorts of dress and dramatic devices to win him. The Kāvyapurusha was gradually captivated by her, and at the end of the journey, he was wholly won over. The pair was then married in Vatsagulma by the Gāndharva marriage. The different kinds of dress and the dramatic modes adopted by Sāhityavidyāvadhū in different countries are imitated by the people of those parts.

The literary court of a king-poet.[1] The king-poet should have a special chamber for testing literary compositions. The chamber should have sixteen pillars, four doors and eight turrets. The pleasure-house should be attached to this chamber. In the middle of the chamber there should be an altar one hand high with four pillars and jewelled floor. Here the king should take his seat. On its northern side should be seated Sanskrit poets and behind them Vaidikās, logicians, Paurānikās, Smārtās, physicians, astrologers and such others; on the eastern side the Prākrita poets, and behind them actors, dancers, singers musicians, bards and such others; on the western side the vernacular poets and behind them painters, jewel-setters, jewellers, goldsmiths, carpenters, blacksmiths and such others; and on the southern side Paiśācha

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1 राजा कवि॰ कविसमाज विदधीत । राजनि कवौ सर्वो लोकः कविः स्यात् । स काव्यपरीक्षायै सभां कारयेत् । सा षोडशभि स्तम्भैश्चतुर्भिर्द्वारैरष्टभिर्मत्तवारणीभिरुपेता स्यात् । तदनुलग्नं राज्ञः केलिगृहम् । मध्येसभ चतु॰स्तम्भान्तरा हस्तमात्रोत्सेधा समणिभूमिका वेदिका । तस्या राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निविशेरन् । बहुभाषाकवित्वे यो यत्राधिक प्रवीणः स तेन व्यपदिश्यते । यस्त्वनेकत्र प्रवीण॰ स सङ्क्रम्य तत्र तत्रोपविशेत् । तत॰ पर वेदविद्याविद॰ प्रामाणिकाः पौराणिकाः स्मर्त्ता भिषजो मौहूर्त्तिका अन्येऽपि तथाविधा॰ । पूर्वेण प्राकृताः कवय, तत पर नटनर्तकगायनवादकवाग्जीवनकुशीलवतालावचरा अन्येऽपि तथाविधाः । पश्चिमेनापभ्रंशिन कवय, तत॰ पर चित्रलेप्यकृतो माणिक्यबन्धका वैकटिकाः स्वर्णकारवर्धकिलोहकारा अन्येऽपि तथाविधा । दक्षिणतो भूतभाषाकवय, ततः पर भुजङ्गगणिकाः प्लवकशौभिकजम्भकमल्लाः शस्त्रोपजीविनोऽन्येऽपि तथाविधा । तत्र यथासुखमासीन॰ काव्यगोष्ठी प्रवर्तयेत् भावयेत् परीक्षेत च । p. p. 54–55.

poets, and behind them paramours, courtezans, rope-dancers, jugglers, wrestlers and professional soldiers.

[1]**Literary Examinations.** After giving a very glowing picture of what an ideal poet should be and how he should daily conduct himself, Rājaśekhara says that a king should hold assemblies for the examination of the works of poets. He should patronize poets, become the Sabhāpati (President) like the ancient kings Vāsudeva, Sātavāhana, S'ūdraka, and Sāhasāṅka, honour and give donations to the poets, whose works stand the test. Assemblies of learned men (Brahmasabhās) should be held in big cities for examining poetical and scientific works, and the successful should be conveyed in a special chariot (Brahmaratha) and should be crowned with a fillet. Such assemblies for examining in poetry were held in Ujjainī. Kālidāsa, Mentha, Amara, Rūpa, Sūra, Bhāravi, Harichandra and Chandragupta were examined here. Pāṭaliputra was the centre for examinations in sciences. It was after passing from here that [2]Upavarsha, Varsha, Pāṇini, Piṅgala, Vyāḍi, Vararuchi, and Patañjali got fame as S'āstrakāras.

Literary traditions noted in the Kāvyamīmāṁsā. Rājaśekhara has noted several traditions which are important in the history of Sanskṛita literature [3]Medhāvirudra and Kumāradāsa were born blind. [4]S'iśunāga, king of Magadha, had prohibited

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1 वासुदेवसातवाहनशूद्रकसाहसाङ्कादीन् सकलान् सभापतीन् दानमानाभ्यामनुकुर्यात्। महानगरेषु च काव्यशास्त्रपरीक्षार्थं ब्रह्मसभा· कारयेत् । तत्र परीक्षोत्तीर्णाना ब्रह्मरथयानं पट्टबन्धश्च । श्रूयते चोज्जयिन्या काव्यकारपरीक्षा—

"इह कालिदासमेण्ठावत्रामररूपसूरभारवय' ।
हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम् ॥

श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा—

"अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्याडिः ।
वररुचिपतञ्जली इह परीक्षिता· ख्यातिमुपजग्मुः ॥" p. 55.

2 It may be noted that these names are in strict chronological order. This shows also that Pāṇini flourished in a period after the transference of the capital of Magadha from Rajagraha to Pataliputra.—B. B.

3 मेधाविरुद्रकुमारदासादयो जात्यन्धाः कवयः श्रूयन्ते । p. 12.

4 श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुच्चारानष्टौ वर्णानपास्य स्वान्तःपुर एव प्रवर्त्तितो नियमः; टकारादयश्चत्वारो मूर्धन्यास्तृतीयवर्जमूष्माणस्त्रयः क्षकारश्चेति ।

श्रूयते च सूरसेनेषु कुविन्दो नाम राजा, तेन परुषसंयोगाक्षरवर्जमन्तःपुर एवेति समानं पूर्वेण ।
श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण
श्रूयते चोज्जयिन्यां साहसाङ्को नाम राजा; तेन च संस्कृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।

the use of cerebrals except ṇ and s', sh, h, and ksh, in his harem,[1] and Kuvinda, king of S'ūrasena, the use of harsh conjunct consonants. Sātavāhana, king of Kuntala, had ordered the exclusive use of Prākṛita in his harem, while Sāhasānka, king of Ujjayinī, that of Sanskṛita.

[2]**Writing-materials.** Rājaśekhara says that a poet must have always near him a box, a board with chalk, leaves of the Tāḍī tree or barks of the Bhūrja tree with pens and inkpots, leaves of the Tāla tree with iron nails and well-rubbed plates. It will be seen from this that the palmyra leaves used by the southerners are the leaves of the Tāla tree (Tāladalāni), while those found in the Jain Bhandārs are the leaves of the Tāḍi (Tāḍipatrāni).

Quotations in the Kāvyamīmāṁsā. The illustrations given in the *Kāvyamīmāṁsā* are literary gems and seem to have been selected from many sources. He has quoted from the *Rāmāyaṇa, Mahābhārata, Gītā, Raghuvaṁs'a, Kumārasambhava, Vikramorvas'iya, S'ākuntala, Kirātārjunīya, Jānakīharaṇa; Kādambarī, Hayagrīvavadha, Mālatīmādhava, Sūryas'ataka, Veṇīsaṁhāra, S'is'upālavadha, Mahānāṭaka, Mahimnaḥ-stotra* and his own dramas. Yet the major part of these verses remains untraced. Quotations from the *S'is'upālavadha* and *Veṇīsaṁhāra* show that these poets flourished before the 9th century.

Rhetoricians quoted in the Kāvyamīmāṁsā. Rājaśekhara has quoted the opinions of Surānanda, S'yāmadeva, Vāmana, Udbhata, Āparājiti, Drauhini, Rudrata, Kālidāsa, Vāk'patirāja, Avantisundarī and Ānanda. Vamana, Udbhata, Ānanda and Rudrata are well-known as poeticians. As regards the others, though the names of some of them are familiar, we know nothing about their works on poetics. As the opinion of Rudrata is refuted in the *Kāvyamīmāṁsā*, he must be placed earlier than 900 A. D.

Repetitions in the Kāvyamīmāṁsā. Rājaśekhara frequently repeats whole stanzas in his dramas. In the *Kāvya-*

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1 This is a strong argument in favour of taking this king as a Vrātya who displayed his hatred towards the harsh sounds current in the orthodox Brahmanical speech.—B. B.

2 तस्य सम्पुटिका सफलकखटिका, समुद्गकः, सलेखनीकमषीभाजनानि ताडिपत्राणि भूर्जत्वचो वा; सलोहकण्टकानि तालदलानि सुसम्मृष्टा भित्तयः सततसन्निहिताः स्युः p. 51

mīmāṁsā too the same fact can be easily noted. The verses स्तेमः स्तोकोऽपि (pp. 25 and 83), स्नानार्द्रार्द्रै. (pp. 67 and 76), and संविधातुमभिषेक- मुदासे (pp. 73 and 74) एतास्ता· (pp. 45 and 82), एतां विलोक्य (pp. 19 and 45) are quoted twice while the verse गुणानुरागमिश्रेण is quoted thrice (pp. 26, 41 and 83).

Rājas'ekhara's partiality for Kanauj and Pānchālās. We have seen that Rājaśekhara was the Upâdhyāya of the kings of Kanauj. His partiality for Mahodaya and Pānchāla can be easily marked in the present work. In the 17th chapter he says that [1]directions should be measured from Mahodaya; and in the 3rd he describes the dress[2] of the ladies of Mahodaya as adorable. In the *Bālarāmāyana* too, he describes Kanauj as a [3]very sacred place, and the way of dressing, ornamentation, braiding and speech of its ladies as being studied by the females of other countries. In the same way, the Pānchālas have been described as the ornament of Antaivedi. [4]Its people like elegant and new compo-

1 "तत्रापि महोदयं मूलमवधीकृत्य" इति यायावरीय. ।

Kāvyamīmāṁsā, p. 94.

2 ताडङ्कवल्गनतरङ्गितगण्डलेखमानाभिलम्बिदरदोलिततारहारम् ।
आश्रोणिगुल्फपरिमण्डलितोत्तरीयं वेष नमस्यत महोदयसुन्दरीणाम् ॥

Kāvyamīmāṁsā, p. 8.

3 इदं पुनस्ततोऽपि मन्दाकिनीपरिक्षिप्त महोदयं नाम नगर दृश्यते ।
शश्वत् सुधामवसुधामहित द्विषद्भिर्नो गाहितं भवति गाधिपुर पुरस्तात् ।
वैदेहि देहि शफरीसदृश दृश तदस्मिन्नितम्बिनि नितम्बवहद्युसिन्धौ ॥
इदं द्वयं सर्वमहापवित्र परस्परालङ्करणैकहेतु ।
पुरं च हे जानकि कान्यकुब्ज सरिच्च गौरीपतिमौलिमाला ॥
अपि च ।
यो मार्गः परिधानकर्मणि गिरां या सूक्तिमुद्राक्रमे
भङ्गिर्या कबरीचयेषु रचन यद्भूषणालीषु च ।
दृष्ट सुन्दरि कान्यकुब्जललनालोकैरिहान्यच्च य—
च्छिक्षन्ते सकलासु दिक्षु तरसा तत्कौतुकिन्यः स्त्रियः ॥

Bālarāmāyaṇa, Act. X. 88, 89 & 90.

इमे अन्तर्वेदीभूषण पञ्चाला·
यत्रार्थे न तथानुरज्यति कविर्ग्रामीणगीर्गुम्फने
शास्त्रीयासु च लौकिकेषु च यथा भव्यासु नव्योक्तिषु ।
पञ्चालास्तव पश्चिमेन त इमे वामा गिरा भाजनाः
त्वद्दृष्टेरतिथीभवन्तु यमुना त्रिस्रोतस चान्तरा ॥

Bālarāmāyaṇa, Act. X. 86.

sitions, and the works of its poets are well constructed and the mode of their recitation is, as it were, pouring honey in ears.

Rajas'ekhara and the Lātades'a. Rājaśekhara seems to have come much in contact with the Lātadeśa, probably through his royal patron. He has made Karpūramañjarī, the heroine of his play *Karpūramañjarī*, the daughter of the king of the Lāṭadeśa. The *Viddhasālabhañjikā* also belongs to the king of the same country. In the *Bālarāmāyana*, it is described as the crest[1] of the earth. The elegance of speech and beauty of its ladies are much dilated upon by him in the [2]*Kāvyamīmāṁsā* and the [3]*Bālarāmāyaṇa*.

Ancient Indian Geography according to the Kāvyamīmāṁsā. Rājaśekhara seems to have been very fond of and much acquainted with the geography of India. In the tenth act of his *Bālarāmāyana*, he describes the countries lying on the way from Ceylon to Ayodhyā. Comprehensive knowledge of the various countries of India is obtained from the 17th chapter of the *Kāvyamīmāṁsā*. Hemachandra and Vāgbhata have borrowed this whole-sale in their works. The information given in this chapter, however, is in brief, as he refers one who wants further information on the subject, to his *Bhuvana-Kos'a*.

Rājaśekhara divides आर्यावर्त into five parts 1 पूर्वदेशः, 2 दक्षिणापथः, 3 पश्चाद्देशः, 4 उत्तरापथः and 5 मध्यदेश .

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1 अयमसावितो विश्वम्भराशिर शेखर इव लाटदेशः । Act X.

2 पठन्ति लटभ लाटा प्राकृत संस्कृतद्विषः ।
जिह्वया ललितोल्लापलब्धसौन्दर्यमुद्रया ॥ Kāvyamīmāṁsā, p. 34.

3 यद्योनि' किल सस्कृतस्य सुदृशा जिह्वासु यन्मोदते यत्र श्रोत्रपथावतारिणि कटुर्भाषाक्षराणां रसः ।
गद्य चूर्णपद पद रतिपतेस्तत्प्राकृत यद्वचस्ताल्लाटाल्ललिताङ्गि पश्य नुदती दृष्टेर्निमेषव्रतम् ॥

किंच—

लक्ष्मीकर्तुं प्रवृत्तोऽपि लाटीलडहवीक्षितैः ।
लक्ष्मीभवति कन्दर्प स्वेषामेवात्र पत्रिणाम् ॥ Bālarāmāyana, Act x, 48-49.

पूर्वदेश is the part lying east of Benāres. It contains:—

Countries.		Mountains.	Rivers.	Products.
1 अङ्ग	9 नेपाल	1 बृहद्गृह	1 शोण	1 लवली
2 कलिङ्ग	10 पुण्ड्र	2 लोहितगिरि	2 लौहित्य	2 ग्रन्थिपर्णक
3 कोसल	11 प्राग्ज्योतिष	3 चकोर	3 गङ्गा	3 अगरु
4 तोसल	12 ताम्रलिप्तक	4 दर्दुर	4 करतोया	4 द्राक्षा
5 उत्कल	13 मलद	5 नेपाल	5 कपिशा	5 कस्तूरिका
6 मगध	14 मल्लवर्तक	6 कामरूप	etc.	
7 मुद्गर	15 सुह्म	etc.		
8 विदेह	16 ब्रह्मोत्तर			
	etc.			

The portion lying beyond माहिष्मती is दक्षिणापथ. It consists of:—

Countries.		Mountains.	Rivers.	Products.
1 महाराष्ट्र	14 चोड	1 विन्ध्यदक्षिणपाद	1 नर्मदा	Same as those of the Malayas.
2 माहिषक	15 दण्डक	2 महेन्द्र	2 तापी	
3 अश्मक	16 पाण्ड्य	3 मलय	3 पयोष्णी	
4 विदर्भ	17 पल्लव	4 मेकल	4 गोदावरी	
5 कुन्तल	18 गाङ्ग	5 पाल	5 कावेरी	
6 क्रथकैशिक	19 नाशिक्य	6 मञ्जर	6 भैमरथी	
7 सूर्पारक	20 कोङ्कण	7 सह्य	7 वेणा	
8 काञ्ची	21 कोल्लगिरि	8 श्रीपर्वत	8 कृष्णवेणा	
9 केरल	22 वल्लर	etc.	9 वञ्जुरा	
10 कावेर	etc.		10 तुङ्गभद्रा	
11 मुरल			11 ताम्रपर्णी	
12 वानवासक			12 उत्पलावती	
13 सिंहल			13 रावणगङ्गा	
			etc.	

The portion lying beyond देवसभा is पश्चाद्देश. It contains :—

Countries.		Mountains.	Rivers.	Products.
1 देवसभ	6 कच्छीय	1 गोवर्धन	1 सरस्वती	1 करीर
2 सुराष्ट्र	7 आनर्त	2 गिरिनगर	2 श्वभ्रवती	2 पीलु
3 दशेरक	8 अर्बुद	3 देवसभ	3 वार्तघ्नी	3 गुग्गुलु
4 त्रवण	9 ब्राह्मणवाह	4 माल्यशिखर	4 मही	4 खर्जूर
5 भृगुकच्छ	10 यवन	5 अर्बुद	5 हिडिबा	5 करभ
	etc.	etc.	etc.	etc.

The portion lying beyond पृथूदक is उत्तरापथ. It comprises:—

Countries.		Mountains.	Rivers.	Products.
1 शक	12 तङ्गण	1 हिमालय	1 गङ्गा	1 सरल
2 केकय	13 तुषार	2 कलिन्द	2 सिन्धु	2 देवदारु
3 वोक्काण	14 तुरुष्क	3 इन्द्रकील	3 सरस्वती	3 द्राक्षा
4 हूण	15 बर्बर	4 चन्द्राचल	4 शतद्रु	4 कुङ्कुम
5 वाणायुज	16 हरहूर	etc.	5 चन्द्रभागा	5 चमर
6 काम्बोज	17 हूहुक		6 यमुना	6 अजिन
7 वाह्लीक	18 सहुड		7 इरावती	7 सौवीर
8 वह्लव	19 हंसमार्ग		8 वितस्ता	8 स्रोतोञ्जन
9 लिम्पाक	20 रमठ		9 विपाशा	9 सैन्धव
10 कुलूत	21 करकण्ठ		10 कुहू	10 वैदूर्य
11 कीर	etc.		11 देविका	11 तुरङ्ग
			etc.	etc.

Between these lies the मध्यदेश.

Dialects of different parts of India. From the *Kāvya-mīmāṁsā* we gain some knowledge as to what particular dialects were spoken in different parts of India. [1]Gauḍas and other people spoke Sanskrit, Lāṭās were fond of Prākrit, those living in Mārwār,

1 गौडाद्याः संस्कृतस्थाः परिचितरुचयः प्राकृते लाटदेश्याः
सापभ्रंशप्रयोगाः सकलमरुभुवष्टक्कभादानकाश्च ।
आवन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषां भजन्ते
यो मध्येमध्यदेशं निवसति स कविः सर्वभाषानिषण्णः ॥ p. 51.

Ṭakka and Bhādānaka were fond of Apabhraṁśa, those living in Avantī, Pāriyātra and Daśapura used Bhūtabhāshā, while those living in the Madhyadeśa were well-versed in all languages.

Rājaśekhara's love for Prākrita languages. It is said in the prologue of the *Bālarāmāyana* that Rājaśekhara was well-versed in all languages.[1] His definition of a Kavirāja also requires that he should be proficient in various languages. To him all the languages should be equal.[2] His *Karpūramañjarī* would seem to be an illustration of this. In another place, he says that a[3] good poet should pay attention to all the languages according to his ability, taste and curiosity. [4]One and the same idea assumes, different forms of beauty according to the language in which it is expressed. A poet, whose intellect is thus ready in all the languages acquires fame all throughout the world. In the *Bālarāmāyaṇa*, he describes [5]Prākrita as elegant and possessing natural sweetness, Apabhraṁśa as very elegant, and Bhūtabhāshā as well-formed. [6]In the *Karpūramañjarī*, it is said that Sanskrit compositions are harsh, while those in Prākrit are smooth.

The modes of speech and recitation of ancient Indians. Much interesting information about the modes of speech and recital of peoples of different countries of ancient India can be derived from the 7th chapter of the *Kāvyamīmāṁsā*. [7]Māgadhās and some others living east of Benares speak Sanskrit well, but are

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1 सर्वभाषाविचक्षणश्च स एवमाह ।

2 स्वतन्त्रस्य पुनरेकवत् सर्वा अपि भाषाः स्युः । काव्यमीमांसा p. 51.

3 संस्कृतवत् सर्वास्वपि भाषासु यथासामर्थ्यं यथारुचि यथाकौतुकं चावहितः स्यात् । Ibid. p. 48.

4 एकोऽर्थः संस्कृतोक्त्या ससुकविरचनः प्राकृतेनापरोऽस्मिन्
अन्योऽपभ्रंशगीर्भिः किमपरमपरो भूतभाषाक्रमेण ।
द्वित्राभिः कोऽपि वाग्भिर्भवति चतसृभिः किञ्च कश्चिद्विवेक्तुं
यस्येत्थं धीः प्रपन्ना स्नपयति सुकवेस्तस्य कीर्तिर्जगन्ति ॥ Ibid. pp. 48 and 49.

5 गिरः श्रव्या दिव्याः प्रकृतिमधुराः प्राकृतधुरः सुभव्योऽपभ्रंशः सरसरचनं भूतवचनम् ।
विभिन्नाः पन्थानः किमपि कमनीयाश्च त इमे निबद्धा यस्त्वेषां स खलु निखिलेऽस्मिन् कविवृषा ॥
Bālarāmāyaṇa. Act. I. 10.

6 परुसा सक्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।
पुरिसमहिलाणं जेत्तिअमिहन्तरं तेत्तिअमिमाणं ॥ Karpūramañjarī. Act. I. 4.

7 "पठन्ति संस्कृतं सुष्ठु कुण्ठाः प्राकृतवाचि ते ।
वाराणसीतः पूर्वेण ये केचिन्मगधादयः ॥" p. 33.

blunt in Prākrit. [1]A Gauḍa cannot speak Prākrit well. Either he should give up the attempt or the Prākrit language should be otherwise. A Gauda Brāhman is neither a very clear nor a confused, neither a harsh nor a very soft, neither a deep nor a very loud speaker. [2]Whatever may be the sentiment, style or quality, all the Karnāṭas recite proudly making a twangling sound at the end. [3]Drāviḍas, without any exception, recite either prose, poetry or mixture of both in a musical way [4]The Lāṭas who have hatred for Sanskrit, speak beautiful Prākrit with their warbling tongue. [5]The people of Surāshtra and Travana, etc., speak Sanskrita, stimulating it with an admixture of Apabhraṁśa, so as to impart beauty to their speech. [6]The Kashmirians are good poets through the favour of Sarasvatī; yet their mode of reciting sounds to the ear like a mouthful of Gudūchī (cocculus cordifolius). [7]The poets of the Uttarāpatha, though refined, recite with a nasal sound. [8]Rich in properties, with the voice corresponding to the style and the perfection of arrangement of words, and divided into cæsuras, the sweet recitation of the Pānchāla poets is, as it were, a flow of honey in ears.

Female education in Rājas'ekhara's time. Rājaśekhara's views in this connection were very forward and liberal. He says

1 आह स—"ब्रह्मन्विज्ञापयामि त्वां स्वाधिकारजिहासया।
गौडस्त्यजतु वा गाथामन्या वाऽस्तु सरस्वती ॥
नातिस्पष्टो न चाश्लिष्टो न रूक्षो नातिकोमलः।
न मन्द्रो नातितारश्च पाठी गौडेषु वाडवः ॥

2 रस· कोऽप्यस्तु काप्यस्तु रीति· कोप्यस्तु वा गुणः।
सगर्वं सर्वकर्णाटाष्टकारोत्तरपाठिनः ॥

3 गद्ये पद्येऽथवा मिश्रे काव्ये काव्यमना अपि।
गेयगर्भे स्थित पाठे सर्वोऽपि द्रविड· कवि· ॥

4 पठन्ति लटभ लाटाः प्राकृत संस्कृतद्विषः।
जिह्वया ललितोल्लापलब्धसौन्दर्यमुद्रया ॥

5 सुराष्ट्रत्रवणाद्या ये पठन्त्यर्पितसौष्ठवम्।
अपभ्रंशावदंशानि ते सस्कृतवचांस्यपि ॥

6 शारदाया प्रसादेन काश्मीरः सुकविर्जनः।
कर्णे गुडूचीगण्डूषस्तेषा पाठक्रम· किमु ! ॥

7 तत· पुरस्तात्कवय ये भवन्त्युत्तरापथे।
ते महत्यपि सस्कारे सानुनासिकपाठिनः ॥

8 मार्गानुगेन निनदेन निधिर्गुणाना सम्पूर्णवर्णरचनो यतिभिर्विभक्तः।
पाञ्चालमण्डलभुवा सुभगः कवीनां श्रोत्रे मधु क्षरति किञ्चन काव्यपाठः ॥ pp. 33 & 34.

that [1]women too may become poetesses like men. Accomplishment is intimately connected with the soul, but does not depend upon the distinction of the sex. In his time daughters of princes and prime ministers, courtezans and wives of jesters were found well-versed in sciences, and poetesses too.

Foreign travel and the dress question. It appears from the *Kāvyamīmāṁsā* that [2]ancient poets used to travel to foreign countries and islands, and utilized their experience in those countries in their works. As regards the [3]dress to be worn, it is said that divine and other beings should be represented as putting on the dress of the country where they live for the time being. In one's own country, however, one may adopt any dress one likes.

The Colour question of Indians. From the [4]Kavisamaya, we get some idea of the colours of Indians. The colour of the easterners has been described as brown, that of southerners as dark, that of westerners as white, that of northerners as fair, while that of persons living in the Madhyadeśa as dark, brown and white.

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1 पुरुषवत् योषितोऽपि कवीभवेयु॰ । सस्कारो ह्यात्मनि समवैति । न स्त्रैण पौरुषं वा विभागमपेक्षते । श्रूयन्ते दृश्यन्ते च राजपुत्र्यो महामात्रदुहितरो गणिकाः कौतुकिभार्याश्च शास्त्रप्रहृतबुद्धयः कवयश्च ॥ p. 53.

2 किञ्चन महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन तत्रत्यां व्यवहृति निबध्नन्ति स्म । p. 12. पूर्वे हि विद्वासः सहस्रशाख साङ्ग च वेदमवगाह्य शास्त्राणि चावबुध्य देशान्तराणि द्वीपान्तराणि च परिभ्रम्य p. 78.

3 ततः पर दिव्याद्या अपि यं देशमधिवसेयुस्तद्देश्यं वेषमाश्रयन्तो निबन्धनीयाः । स्वभूमौ तु कामचारः । p. 10.

4 तत्र पौरस्त्यानां श्यामो वर्ण, दाक्षिणात्यानां कृष्णः, पाश्चात्यानां पाण्डुः, उदीच्याना गौरः, मध्यदेश्याना कृष्ण॰, श्यामो गौरश्च । p. 96.

ABBREVIATIONS.

A—the palm-leaf MS. of काव्यमीमांसा deposited in the Fofalia Wada Bhandār at Pattan.

B—the paper MS. comprising काव्यमीमांसा and कविरहस्यवृत्ति deposited in the Wādi Pārśvanātha Bhandar at Pattan.

C—the palm-leaf MS. in the Bhandar at Jaisalmere dated Samv. 1216 from which B was copied.

K—काव्यानुशासन of हेमचन्द्र printed in the 'Kāvyamālā' Series.

V—काव्यानुशासनविवेक of हेमचन्द्र printed in the same Series.

VA—the first MS of काव्यानुशासनविवेक.

VB—the second MS. of the same work dated Saṁv. 1668.

VC—the third MS. of the same work dated as above.

(Of the three MSS. of विवेक two are in the Central Library and the third cannot be traced).

SUMMARY.

प्रथमोऽध्यायः

श्रीकण्ठस्य परमेष्ठिवैकुण्ठादिभ्यश्चतुःषष्टये शिष्येभ्यः काव्यशास्त्रोपदेशः । सारस्वतकाव्यपुरुषात्काव्यविद्याप्रवृत्तिः । सहस्राक्षादिभ्यो दिव्येभ्यः काव्यविद्यास्नातकेभ्यः काव्यविद्याया अष्टादशाधिकरणीप्रवचनम् । तेषां पृथक्पृथक् स्वशास्त्रविरचनम् । प्रकीर्णत्वात्तेषां किञ्चिदुच्छेदेन ग्रन्थकर्त्रा सङ्क्षेपेणास्य ग्रन्थस्य प्रणयनम्, एतद्ग्रन्थाध्यायनिर्देशश्च । p. 2

द्वितीयोऽध्यायः

शास्त्रं काव्यं चेति वाङ्मयं द्विधा । शास्त्राणां परिसङ्ख्यानं, लक्षणं, सूत्रादिभिश्चैषां प्रणयनम् । वृत्तिपद्धतिभाष्यसमीक्षाटीकापञ्जिकाकारिकावार्तिकानीति शास्त्रभेदाः, तेषां व्याख्याश्च । साहित्यविद्याया व्याख्या । p. 5

तृतीयोऽध्यायः

सरस्वत्याः पुत्रेच्छा । स्वयम्भूवरदानम् । सरस्वत्याः काव्यपुरुषोत्पत्तिः । तस्य छन्दस्वद्वागुच्चारणम् । काव्यपुरुषस्य स्तुतिर्वर्णनं च । सारस्वतेयस्य उशनसे वाल्मीकये च छन्दस्वद्वाक्सञ्चारणम् । काव्यपुरुषस्य सरस्वत्या ब्रह्मलोकेऽनुगमनम् । तन्निवर्तनाय तद्वशीकरणार्थं साहित्यविद्यावधूत्पादनं, तस्यै काव्यपुरुषानुवर्तनाय, काव्यविद्यास्नातकेभ्यश्चैतयोः चरितस्तवनायादेशः । प्रथमं प्राचीं प्रति चलनम् । तत्र काव्यपुरुषमभियुञ्जाना सा औमेयी यं वेषं यथेष्टमसेविष्ट स तत्रत्याभिः स्त्रीभिरनुकृतः । सा औड्रमागधीप्रवृत्तिः । गौडाङ्गनावेषवर्णनम् । तयोरनुसारेण भारतीवृत्तिगौडीरीत्योः प्रादुर्भावः । ततः पाञ्चालान् प्रति चलनम् । पाञ्चालमध्यमाप्रवृत्तिसात्वतीवृत्तिपाञ्चालीरीतीनां प्रादुर्भावः । ततोऽवन्तीं प्रति चलनम् । तन्नेपथ्यानुसारेण आवन्तीप्रवृत्तिसात्वतीकैशिकीवृत्तीनां प्रादुर्भावः । ततो दक्षिणां प्रति चलनम् । तत्र दाक्षिणात्याप्रवृत्तिकैशिकीवृत्तिवैदर्भीरीतीनां प्रादुर्भावः । सम्पूर्णतया च काव्यपुरुषस्य वशीकरणम् । विदर्भेषु वत्सगुल्मे तयोर्गान्धर्ववत्परिणयनम् । ततो विनिवृत्य तेषु प्रदेशेषु विहृत्य तुषारगिर्यागमनम् । गौरीसरस्वतीभ्यां वन्दनम् । तयोराशीर्वादेन कविमानसनिवासकरणं कविलोकस्वर्गसर्गश्च । p. 10

चतुर्थोऽध्यायः

शिष्यो द्विविधः बुद्धिमानाहार्यबुद्धिश्च । ताभ्यामन्यथाबुद्धिर्दुर्बुद्धिः । समाध्यभ्यासयोर्व्याख्ये । तयोः शक्त्युद्भासनम् । शक्तिकर्तृके प्रतिभाव्युत्पत्तिकर्मणी । प्रतिभाव्याख्या । तस्याः कारयित्रीभावयित्रीभेदेन द्वैविध्यम् । सहजाहार्यौपदेशिकीति त्रिविधा कारयित्री । तासां व्याख्याः । तदनुसारेण सारस्वतः, आभ्यासिकः, औपदेशिक इति त्रिविधाः कवयः । तेषां लक्षणानि । भावयित्रीव्याख्या । भावकत्वकवित्वयोः पृथक्त्वम् । अरोचकिनः, सतृणाभ्यवहारिणः, मत्सरिणः, तत्वाभिनिवेशिनश्चेति चत्वारः भावकाः । तेषां लक्षणानि । तत्त्वाभिनिवेशिनः विरलत्वम् । भावकविषये सङ्ग्रहश्लोकाः । p. 15

पञ्चमोऽध्यायः

व्युत्पत्तिप्रतिभयोर्व्याख्ये । तयोः कतरा श्रेयसीति विचारः । उभययोगः श्रेयानिति यायावरीयमतम् । शास्त्रकविः, काव्यकविः, उभयकविश्चेति कवयस्त्रिधा । तेषां स्वस्वविषये गरीयस्त्वमिति यायावरीयमतम् । त्रिधा शास्त्रकविः, यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं विधत्ते, योऽपि काव्ये शास्त्रार्थं निधत्ते । काव्यकविः पुनरष्टधा रचनाकविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः, मार्गकविः, शास्त्रार्थकविरिति । रचनाकवेरुदाहरणम् । त्रिधा शब्दकविर्नामाख्यातार्थभेदेन । तेषामुदाहरणानि । अर्थकवेरुदाहरणम् । द्विधाऽलङ्कारकविः शब्दार्थभेदेन । तयोरुदाहरणे । उक्तिकविरसकविमार्गकविशास्त्रार्थकवीनामुदाहरणानि । दश च कवेरवस्थाः । बुद्धिमदाहार्यबुद्ध्योः सप्त, तिस्रश्चौपदेशिकस्य । तद्यथा काव्यविद्यास्नातको, हृदयकविः, अन्यापदेशी, सेविता, घटमानो, महाकविः, कविराजः, आवेशिकः, अविच्छेदी, सङ्क्रामयिता च । तेषां लक्षणानि । पाकविवेकः । पिचुमन्दपाकं, बदरपाकं, मृद्वीकापाकं, वार्ताकपाकं, तिन्तिडीकपाकं, सहकारपाकं, क्रमुकपाकं, त्रपुसपाकं, नालिकेरपाकमिति नवधा काव्यम् । तेषां त्रिकत्रये आद्यानां हेयता इतरेपाञ्चोपादेयता । अनवस्थितपाकस्य कपित्थपाकता । p. 21

षष्ठोऽध्यायः

पदस्य व्याख्या । तस्य सुब्वृत्तिः, समासवृत्तिः, तद्धितवृत्तिः, कृद्वृत्तिः, तिङ्वृत्तिश्चेति पञ्च वृत्तयः । पदजातस्यानन्त्यम् । वाक्यस्य व्याख्या । तस्य त्रिधाऽभिधा-

व्यापारः वैभक्तः, शाक्तः, शक्तिविभक्तिमयश्चेति । तेषां व्याख्या उदाहरणानि च । एकाख्यातम्, अनेकाख्यातम् (सान्तरं निरन्तरञ्च), आवृत्ताख्यातम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्, समुच्चिताख्यातम्, अध्याहृताख्यातम्, कृदभिहिताख्यातम्, अनपेक्षिताख्यातमिति वाक्यं दशधा । गुणवदलङ्कृतञ्च वाक्यमेव काव्यम् । असत्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतनिरासः । असदुपदेशकत्वान्नोपदेष्टव्यमिति मतनिरासः । असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतस्य श्रुतौ च शास्त्रे चैतदर्थस्योपलब्धेर्निरासः । p. 28

सप्तमोऽध्यायः

ब्राह्मं, शैवं, वैष्णवमिति प्रणेतृभेदेन पुराणादिमतेन वाक्यं त्रिधा । स्वायम्भुवं, ऐश्वरं, आर्षम्, आर्षिकम्, आर्षिपुत्रकं चेति ब्राह्मं वचः पञ्चधा तेषां व्याख्याः । सारस्वतकवीनां मते तु ब्रह्मविष्ण्वादिशिष्येषु चतुःषष्टावुपदिष्टं वचः पारमेश्वरम् । क्रमेण चैतस्य देवैर्देवयोनिभिश्च यथामत्युपजीव्यमानत्वाद्दिव्यत्वेन व्यपदेशः । तच्च वैबुधं, वैद्याधरं, गान्धर्वं, योगिनीगतं चेति चतुर्धा । तेषां सव्याख्योदाहरणानि । वैष्णवस्य मानुषत्वेन व्यपदेशः । तच्च वैदर्भी, गौडीया पाञ्चाली चेति रीतित्रयभेदेन त्रिधा । काकुर्वक्रोक्तिर्नाम शब्दालङ्कारोऽयमिति रुद्रटमतस्य निरासः । काकोः पाठधर्मत्वम् । साकाङ्क्षा निराकाङ्क्षा, चेति तस्या द्वैविध्यम् । आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा, चेति त्रिधा साकाङ्क्षा । निराकाङ्क्षाऽपि विधिरूपा, उत्तररूपा, निर्णयरूपेति त्रिविधा । तासामुदाहरणानि । अभ्युपगमानुनयकाकूदाहरणम् । अभ्यनुज्ञोपहासकाकूदाहरणम् । त्रिचतुरकाकुयोगोदाहरणे । काकुकलनायां सामान्यपाठप्रतिष्ठायां च सङ्ग्रहश्लोकाः । मगधगौडकर्णाटद्रविडलाटसुराष्ट्रकाश्मीरोत्तरापथपाञ्चालोद्भवानां कवीनां पाठप्रतिष्ठायां परिकरश्लोकाः । p. 34

अष्टमोऽध्यायः

श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं, उचितसंयोगः, योक्तृसंयोगः, उत्पाद्यसंयोगः, संयोगविकारः इत्येताः काव्यार्थानां षोडश योनयः । श्रौत-स्मार्त-ऐतिहासिक-पौराणिक-मैमांसिक-सांख्यीय-न्यायवैशेषिकीय-बौद्धीय-लौकायतिक-आर्हत-शैवसिद्धान्तीय-पाञ्चरात्र-बौद्धसिद्धान्तीय-नाट्यशास्त्रीय-कामसूत्रीय-लौकिक-विरचनाविषयक-हस्तिशि-

श्चीय-रत्नपरीक्षीय-धनुर्वेदीय-योगशास्त्रीयाणामुचितसंयोगयोक्तृसंयोगोत्पाद्यसंयोगसंयोगविकाराणां काव्यार्थानामुदाहरणानि । p. 41

नवमोऽध्यायः

दिव्यः, दिव्यमानुषः, मानुषः, पातालीयः, मर्त्यपातालीयः, दिव्यपातालीयः, दिव्यमर्त्यपातालीयश्चेति सप्तधा अर्थः, । दिव्यमानुषश्चतुर्धा दिव्यस्य मर्त्यागमनेन मर्त्यस्य स्वर्गगमनेन, दिव्यस्य मर्त्यभावेन मर्त्यस्य दिव्यभावेन, दिव्येतिवृत्तपरिकल्पनया, प्रभावाविर्भूतदिव्यरूपतया च । तेषामुदाहरणानि । मर्त्य-पातालीय-मर्त्यपातालीय-दिव्यपातालीय-स्वर्ग्यमर्त्यपातालीयानामुदाहरणानि । निःसीमार्थसार्थे रसवत एव निबन्धो युक्तः । सरिद्वर्णनरसवत्ता, अद्रिवर्णनरसवत्ता, सागरवर्णनरसवत्ता, विप्रलम्भेऽप्यरसवत्ता । तासामुदाहरणानि । वस्तुस्वरूपविचारः । मुक्तकप्रबन्धविषयत्वेनार्थस्य द्वैविध्यम् । तावपि प्रत्येकं पञ्चधा शुद्धः, चित्रः कथोत्थः, संविधानकभूः, आख्यानकवांश्चेति । तेषामुदाहरणानि । संस्कृतवत्सर्वास्वपि भाषासु अवधानावश्यकता । p. 49

दशमोऽध्यायः

नामधातुपारायणादिकाव्यविद्यानां काव्यमातॄणां च परिगणनम् । शुचि शीलनं कवेरावश्यकम् । तस्य भवनस्य, परिचारकस्य, मित्राणां, लेखकस्य च वर्णनं, तस्य गृहे भाषानियमश्च । शिशुनागकुविन्दसातवाहनसाहसाङ्कानां प्राक्तननृपाणां स्वभवने वर्णभाषानियमः । कवेर्लेखनसाधनानि, काव्यप्रबन्धे भाषानियमश्च । कवेराहोरात्रिकम् । असूर्यम्पश्यनिषण्णदत्तावसरप्रायोजनिकानां चतुर्विधानां कवीनां लक्षणानि । पुरुषवत् योषितामपि कवीभवनम् । सिद्धस्य प्रबन्धस्यानेकादर्शकरणम् । प्रबन्धविनाशकारणानि । राज्ञः कविसमाजवर्णनम् । काव्यशास्त्रपरीक्षार्थं महानगरेषु ब्रह्मसभाकरणम् । p. 55

एकादशोऽध्यायः

पञ्चविधं शब्दहरणं पदतः, पादतः, अर्द्धतः, वृत्ततः, प्रबन्धतश्च । श्लिष्टस्य श्लिष्टपदेन हरणम्, श्लिष्टपदैकदेशेन हरणम्, । श्लिष्टस्य यमकेन हरणम्, श्लिष्टस्य प्रश्नोत्तरेण हरणम्, यमकस्य यमकेन हरणम् । अप्रसिद्धादिकारणैः शब्दार्थहरणेऽभिरमेत इत्यवन्तिसुन्दर्या मतम् । त्र्यधिकपदहरणं हरणं न वेति विचारः । पादहरणं

स्वीकरणापरनामधेयं हरणम् । तद्वदर्धप्रयोगे व्यस्तार्धप्रयोगे च । पाद एवान्यथात्व-करणं पादोनहरणं वा न स्वीकरणम् । भिन्नार्थानां पादानामेकेन पादेनान्वयनं कवित्वमेव, तद्वत् कतिपयपदैकदेशप्रयोगौ । वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं हरणं वा । परकीयस्य स्वीयत्वेन विलपनं दोषोदाहरणम् । मूल्यक्रयोऽपि हरणम् । नास्त्यचौरः कविजनः, परं तु यो निगूहितुं जानाति, स विना वाच्यं नन्दति । कविः कश्चिदुत्पादकः, कश्चित्परिवर्तकः, कश्चिदाच्छादकः, कश्चित्संवर्गकः, परं तु यः शब्दार्थोक्तिषु किञ्चन नूतनं पश्येत्, प्राच्यं किञ्चन चोल्लिखेत्, स महाकविः । p. 62

द्वादशोऽध्यायः

अर्थहरणस्य विचारः । अन्ययोनिर्निह्नुतयोनिरयोनिरिति त्रयो भेदाः । अन्ययोनिर्द्विधा प्रतिबिम्बकल्प आलेख्यप्रख्यश्च । निह्नुतयोनिरपि द्विधा तुल्यदेहितुल्यः परपुरप्रवेशसदृशश्च । अयोनिः पुनरेकादश एव । व्याख्या उदाहरणानि च प्रतिबिम्बकल्पादिचतुर्णामर्थानाम् । अमीषामर्थानामयस्कान्तवच्चान्वर्थाः भ्रामकचुम्बककर्षकद्रावकाः चत्वारः लौकिकाः कवयः । पञ्चमश्च चिन्तामणिरलौकिकोऽदृष्टचरार्थदर्शी । तेषां व्याख्याः । चिन्तामणेः लौकिकालौकिकमिश्रत्वेन त्रयो भेदाः । तेषामुदाहरणानि । प्रतिबिम्बकल्पादिचतुर्णामर्थानां प्रत्येकमाष्टक्यवशाद्द्वात्रिंशद्धरणोपायाः । तत्र प्रतिबिम्बकल्पस्याष्टौ विकल्पाः व्यस्तकः, खण्डं, तैलबिन्दुः, नटनेपथ्यं, छन्दोविनिमयः, हेतुव्यत्ययः, सङ्क्रान्तकं, सम्पुटश्च । तेषामुदाहरणानि । सोऽयं कवेरवकवित्वदायी सर्वथा प्रतिबिम्बकल्पः परिहरणीयः । p. 68

त्रयोदशोऽध्यायः

आलेख्यप्रख्यतुल्यदेहितुल्यपरपुरप्रवेशसदृशानां प्रत्येकमष्टौ भेदाः । तत्र समक्रमः, विभूषणमोषः, व्युत्क्रमः, विशेषोक्तिः, उत्तंसः, नटनेपथ्यम्, एकपरिकार्यः, प्रत्यापत्तिः इति आलेख्यप्रख्यस्य अष्टौ भेदाः । विषयपरिवर्तः, द्वन्द्वविच्छित्तिः, रत्नमाला, सङ्ख्योल्लेखः, चूलिका (संवादिनी विसंवादिनीति द्विरूपा), विधानापहारः, माणिक्यपुञ्जः, कन्द इति तुल्यदेहितुल्यस्याष्टौ भेदाः । अनयोर्मार्गयोरनुग्राह्यत्वम् । हुडयुद्धं, प्रतिकञ्चुकं, वस्तुसंचारः, धातुवादः, सत्कारः, जीवञ्जीवकः, भावमुद्रा, तद्विरोधी इति परपुरप्रवेशसदृशस्य अष्टौ भेदाः इति द्वात्रिंशद्धरणोपायाः । अर्थवैपरीत्येन च तेषां प्रतियोगिनः । एतेषां हानोपादानविज्ञाने कवित्वम् । p. 78

चतुर्दशोऽध्यायः

कविसमयलक्षणम् । स्वर्ग्यभौमपातालीयभेदैः कविसमयत्रैविध्यम् । तेषां मध्ये भौमस्य जातिद्रव्यगुणक्रियारूपतया चतुष्प्रकारत्वम् । तेषां प्रत्येकमसतो निबन्धनात्, सतोऽप्यनिबन्धनात्, नियमतश्चेति त्रैविध्यम् । p. 82

पञ्चदशोऽध्यायः

गुणसमयस्यापि असतो गुणस्य निबन्धनं सतोप्यनिबन्धनं, नियमतश्चेति त्रैविध्यम् । p. 86

षोडशोऽध्यायः

भौमवत्स्वर्ग्योऽपि कविसमयः, विशेषस्तु चन्द्रमसि ऐक्यकल्पनादि । भौम-स्वर्ग्यवत् पातालीयः कविसमयः । विशेषस्तु नागसर्पयोः दैत्यदानवासुराणां च ऐक्यकल्पनम् । p. 89

सप्तदशोऽध्यायः

जगत एकद्वित्रिसप्तचतुर्दशैकविंशतिरिति पृथक् पृथक् कल्पनाभेदेन भेदाः । भूलोकस्य द्वीपाः समुद्राश्च । जम्बूद्वीपस्य वर्षाणि वर्षगिरयश्च । भारतवर्षस्य नव भेदाः सम्राट्चक्रवर्तिनोर्व्याख्ये । आर्यावर्तस्य पूर्वदेशो, दक्षिणापथः, पश्चाद्देशः, उत्तरापथः, मध्यदेशश्चेति पञ्च विभागाः । विभागपञ्चके जनपदानां, पर्वतानां, सरितामुत्पन्नद्रव्याणां च निर्देशः । दिग्विचारः । पौरस्त्यदाक्षिणात्यपाश्चात्योदीच्यानां देहवर्णनियमः । p. 98

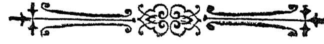
अष्टादशोऽध्यायः

सौरचान्द्रमसे माने । ऋतुषु वायुदिग्विचारः । वर्षाधर्मवर्णनम् । शरद्धर्मवर्णनम् । हेमन्तधर्मवर्णनम् । शिशिरधर्मवर्णनम् । वसन्तधर्मवर्णनम् । ग्रीष्मधर्मवर्णनम् । सन्धिः, शैशवः, प्रौढिः, अनुवृत्तिश्चेति ऋतूनां चतस्रोऽवस्थाः । तासामुदाहरणानि । शोभान्धोगन्धरसैः फलार्चनाभ्यां च पुष्पस्य षोढा उपयोगः । अन्तर्व्याजं, बहिर्व्याजं, बाह्यान्तर्व्याजं, सर्वव्याजं, बहुव्याजं, निर्व्याजमिति फलानां षोढा भेदः । p. 112



राजशेखरविरचिता काव्यमीमांसा ।

कविरहस्यम् ।



प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ।

अथातः काव्यं मीमांसिष्यामहे यथोपदिदेश श्रीकण्ठः परमेष्ठि-वैकुण्ठादिभ्यश्चतुःषष्टये शिष्येभ्यः, सोऽपि भगवान्स्वयम्भूरिच्छा-जन्मभ्यः स्वान्तेवासिभ्यः । तेषु सारस्वतेयो वृन्दीयसामपि वन्द्यः काव्यपुरुष आसीत् । तं च सर्वसमयविदं दिव्येन चक्षुषा भविष्य-दर्थदर्शिनं भूर्भुवःस्वस्त्रितयवर्त्तिनीषु प्रजासु हितकाम्यया प्रजापतिः काव्यविद्याप्रवर्त्तनायै प्रायुङ्क्त । सोऽष्टादशाधिकरणीं दिव्येभ्यः काव्यविद्यास्नातकेभ्यः सप्रपञ्चं प्रोवाच । तत्र कविरहस्यं सहस्राक्षः समाम्नासीत्, औक्तिकमुक्तिगर्भः, रीतिनिर्णयं सुवर्णनाभः, आनुप्रा-सिकं प्रचेतायनः, यमकानि चित्रं चित्राङ्गदः[1], शब्दश्लेषं शेषः, वास्तवं पुलस्त्यः, औपम्यमौपकायनः, अतिशयं पाराशरः, अर्थश्लेषमुतथ्यः, उभयालङ्कारिकं कुबेरः, वैनोदिकं कामदेवः, रूपकनिरूपणीयं भरतः, रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकरणं धिषणः, गुणौपादानिक-मुपमन्युः, औपनिषदिकं कुचमारः इति ततस्ते पृथक् पृथक् स्वशा-स्त्राणि विरचयाञ्चक्रुः। इत्थङ्कारञ्च प्रकीर्णत्वात् सा किञ्चिदुच्चिच्छिद इतीयं प्रयोजका(ना)ङ्गवती सङ्क्षिप्य सर्वमर्थमल्पग्रन्थेनाष्टादशाधि-करणी प्रणीता । तस्या अयं प्रकरणाधिकरणसमुद्देशः । शास्त्रसङ्ग्रहः

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१ चित्राङ्गद may go with यमकानि too, or all MSS may have omitted the name of the teacher of Yamakas.

शास्त्रनिर्देशः, काव्यपुरुषोत्पत्तिः, पदवाक्यविवेकः, पाठप्रतिष्ठा, अर्थानुशासनं, वाक्यविधयः, कविविशेषः, कविचर्या, राजचर्या, काकुप्रकाराः, शब्दार्थहरणोपायाः, कविसमयः, देशकालविभागः, भुवनकोश, इति कविरहस्यं प्रथममधिकरणमित्यादि ।

इति सूत्राण्यथैतेषां व्याख्या भाष्यं भविष्यति ।
समासव्यासविन्यासः सैष शिष्यहिताय नः ॥
चित्रोदाहरणैर्गुर्वी ग्रन्थेन तु लघीयसी ।
इयं नः काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥
इयं सा काव्यमीमांसा मीमांसा यत्र वाग्लवः ।
वाग्लवं न स जानाति न विजानाति यस्त्विमाम् ॥
यायावरीयः सङ्क्षिप्य मुनीनां मतविस्तरम् ।
व्याकरोत्काव्यमीमांसां कविभ्यो राजशेखरः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ॥

द्वितीयोऽध्यायः शास्त्रनिर्देशः ।

इह हि वाङ्मयमुभयथा शास्त्रं काव्यं च । शास्त्रपूर्वकत्वात् काव्यानां पूर्वं शास्त्रेष्वभिनिविशेत । नह्यप्रवर्त्तितप्रदीपास्तमसि[1] तत्त्वार्थसार्थमध्यक्षयन्ति । तच्च द्विधा—अपौरुषेयं पौरुषेयं च । अपौरुषेयं श्रुतिः । सा च मन्त्रब्राह्मणे । विवृतक्रियातन्त्रा मन्त्राः । मन्त्राणां स्तुतिनिन्दाव्याख्यानविनियोगग्रन्थो ब्राह्मणम् । ऋग्यजुःसामवेदास्त्रयी । अथर्वणश्च तुरीयः । तत्रार्थव्यवस्थितपादा ऋचः । ताः सगीतयः सामानि । अच्छन्दांस्यगीतानि यजूंषि । ऋचो यजूंषि (सामानि) चाथर्वणं त इमे चत्वारो वेदाः । इतिहासवेदधनुर्वेदौ गान्धर्वायुर्वेदावपि चोपवेदाः । "वेदोपवेदात्मा सार्ववर्णिकः पञ्चमो गेयवेदः" इति द्रौहिणिः । "शिक्षा, कल्पो, व्याकरणं, निरुक्तं, छन्दोविचितिः, ज्योतिषं च

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१ A. B. प्रदीपास्ते.

षडङ्गानि" इत्याचार्याः । "उपकारकत्वादलङ्कारः सप्तममङ्गम्" इति यायावरीयः । ऋते च तत्स्वरूपपरिज्ञानाद्वेदार्थानवगतेः । यथा—

"द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्नन्नन्यो अभिचाकशीति ॥"

सेयं शास्त्रोक्तिः । प्रत्यधिकरणं च ऋचं यजुः सामाथर्वणं ब्राह्मणं चोदाहृत्य भाषामुदाहरिष्यामः । तत्र वर्णानां स्थानकरणप्रयत्नादिभिः निष्पत्तिनिर्णयिनी शिक्षा आपिशलीयादिका । नानाशाखाधीतानां मन्त्राणां विनियोजकं सूत्रं कल्पः । सा च यजुर्विद्या । शब्दानामन्वाख्यानं व्याकरणम् । निर्वचनं निरुक्तम् । छन्दसां प्रतिपादयित्री छन्दोविचितिः । ग्रहगणितं ज्योतिषम् । अलङ्कारव्याख्यानं तु पुरस्तात् ।

पौरुषेयं तु पुराणम्, आन्वीक्षिकी, मीमांसा, स्मृतितन्त्रमिति चत्वारि शास्त्राणि । तत्र वेदाख्यानोपनिबन्धनप्रायं पुराणमष्टादशधा । यदाहुः—

"सर्गः प्रतिसंहारः कल्पो मन्वन्तराणि वंशविधिः ।
जगतो यत्र निबद्धं तद्विज्ञेयं पुराणमिति ॥"

"पुराणप्रविभेद एवेतिहासः" इत्येके । स च द्विधा परि(र)क्रियापुराकल्पाभ्याम् । यदाहुः—

"परि(र)क्रिया पुराकल्प इतिहासगतिर्द्विधा ।
स्यादेकनायका पूर्वा द्वितीया बहुनायका ॥"

तत्र रामायणं भारतं चोदाहरणे । आन्वीक्षिकीं तु विद्यावसरे वक्ष्यामः । निगमवाक्यानां न्यायैः सहस्रेण विवेक्त्री मीमांसा । सा च द्विविधा विधिविवेचनी ब्रह्मनिदर्शनी च । अष्टादशैव श्रुत्यर्थस्मरणात्स्मृतयः । "तानीमानि चतुर्दश विद्यास्थानानि, यदुत वेदाश्चत्वारः, षडङ्गानि, चत्वारि शास्त्राणि" इत्याचार्याः । तान्येतानि कृत्स्नामपि भूर्भुवःस्वस्त्रयीं व्यासज्य वर्तन्ते । तदाहुः—

"विद्यास्थानानां गन्तुमन्तं न शक्तो
जीवेद्वर्षाणां योऽपि साग्रं सहस्रम् ।

१ A. B. वेदार्थानवगतिः.

तस्मात्सङ्क्षेपादर्थसन्दोह उक्तो
व्यासः संत्यक्तो ग्रन्थभीरुप्रियार्थम् ॥"

"सकलविद्यास्थानैकायतनं पञ्चदशं काव्यं विद्यास्थानम्" इति यायावरीयः । गद्यपद्यमयत्वात् कविधर्मत्वात् हितोपदेशकत्वाच्च तद्धि शास्त्राण्य[1]नुधावति । "वार्त्ता कामसूत्रं शिल्पिशास्त्रं दण्डनीतिरिति पूर्वैः सहाष्टादश विद्यास्थानानि" इत्यपरे । आन्वीक्षिकी त्रयी वार्त्ता दण्डनीतिश्चेति विद्याः । "दण्डनीतिरेवैका विद्या" इत्यौशनसाः । दण्डभयाद्धि कृत्स्नो लोकः स्वेषु स्वेषु कर्मस्ववतिष्ठते । "वार्त्ता दण्डनीतिर्द्वे विद्ये" इति बार्हस्पत्याः । वृत्तिर्विनयग्रहणं च स्थितिहेतुर्लोकयात्रायाः । "त्रयीवार्त्तादण्डनीतयस्तिस्रो विद्याः" इति मानवाः । त्रयी हि वार्त्तादण्डनीत्योरुपदेष्ट्री । "आन्वीक्षिकीत्रयीवार्त्तादण्डनीतयश्चतस्रो विद्या" इति कौटिल्यः । आन्वीक्षिक्या हि विवेचिता त्रयी वार्त्तादण्डनीत्योः प्रभवति । "पञ्चमी साहित्यविद्या" इति यायावरीयः । सा हि चतसृणामपि विद्यानां निष्यन्दः । आभिर्धर्मार्थौ यद्विद्यात्तद्विद्यानां विद्यात्वम् । तत्र त्रयी व्याख्याता । द्विधा चान्वीक्षिकी पूर्वोत्तरपक्षाभ्याम् । अर्हद्भदन्तदर्शने लोकायतं च पूर्वः पक्षः । साङ्ख्यं न्यायवैशेषिकौ चोत्तरः । त इमे षट्[2] तर्काः । तत्र च तिस्रः कथा भवन्ति वादो, जल्पो, वितण्डा च । मध्यस्थयोस्तत्त्वावबोधाय वस्तुतत्त्वपरामर्शो वादः । विजिगीषोः स्वपक्षसिद्धये छलजातिनिग्रहादिपरिग्रहो जल्पः । स्वपक्षस्यापरिग्रहीत्री परपक्षस्य दूषयित्री वितण्डा । कृषिपाशुपाल्ये वणिज्या च वार्त्ता । आन्वीक्षिकीत्रयीवार्त्तानां योगक्षेमसाधनो दण्डस्तस्य नीतिर्दण्डनीतिः । तस्यामायत्ता लोकयात्रा । इति शास्त्राणि । सामान्यलक्षणं चैषाम्—

"सरितामिव प्रवाहास्तुच्छाः प्रथमं यथोत्तरं विपुलाः ।
ये शास्त्रसमारम्भा भवन्ति लोकस्य ते वन्द्याः ॥"

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१ A B ०ण्यनुधावन्ति. २ B omits षट् तर्काः । तत्र च.

सूत्रादिभिश्चैषां प्रणयनम् । तत्र सूत्रणात् सूत्रम् । यदाहुः—

"अल्पाक्षरमसन्दिग्धं सारवद्विश्वतो मुखम् ।
अस्तोभमनवद्यश्च सूत्रं सूत्रकृतो विदुः ॥"

सूत्राणां सकलसारविवरणं वृत्तिः । सूत्रवृत्तिविवेचनं पद्धतिः । आक्षिप्य भाषणाद्भाष्यम् । अन्तर्भाष्यं समीक्षा । अवान्तरार्थविच्छेदश्च सा । यथासम्भवमर्थस्य टीकनं टीका । विषमपदभञ्जिका पञ्जिका । अर्थप्रदर्शनकारिका कारिका । उक्तानुक्तदुरुक्तचिन्ता वार्त्तिकमिति शास्त्रभेदाः ।

"भवति प्रथयन्नर्थं लीनं समभिप्लुतं स्फुटीकुर्वन् ।
अल्पमनल्पं रचयन्ननल्पमल्पं च शास्त्रकविः ॥"

शास्त्रैकदेशस्य प्रक्रिया प्रकरणम् । अध्यायादयस्त्ववान्तरविच्छेदा[1]ः कृतिभिः स्वतन्त्रतया प्रणीता इत्यपरिसङ्ख्येया अनाख्येयाश्च । शब्दार्थयोर्यथावत्सहभावेन विद्या साहित्यविद्या । उपविद्यास्तु चतुःषष्टिः । ताश्च कला इति विदग्धवादः । स आजीवः काव्यस्य । तमौपनिषदिके वक्ष्यामः ।

इत्यनन्तोऽभियुक्तानामत्र संरम्भविस्तरः ।
त्यक्तो निपुणधीगम्यो ग्रन्थगौरवकारणात् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
द्वितीयोऽध्यायः शास्त्रनिर्देशः ॥

तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ।

एवं गुरुभ्यो गिरः पुण्याः पुराणीः श्रृणुमः स्म, यत्किल धिषणं शिष्याः कथाप्रसङ्गे पप्रच्छुः, कीदृशः पुनरसौ सारस्वतेयः काव्यपुरुषो वो गुरुः ? इति । स तान् बृहताम्पतिरूचे ।

पुरा पुत्रीयन्ती सरस्वती तुषारगिरौ तपस्यामास । प्रीतेन मनसा

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१ B विच्छेद..

तां विरिञ्चिः[1] प्रोवाच 'पुत्रं ते सृजामि' [इति]। अथैषा काव्यपुरुषं सुषुवे। सोऽभ्युत्थाय सपादोपग्रहं छन्दस्वतीं वाचमुदचीचरत्।

"यदेतद्वाङ्मयं विश्वमर्थमूर्त्या विवर्त्तते।
सोऽस्मि काव्यपुमानम्ब पादौ वन्देय तावकौ॥" [इति]

तामाम्नायदृष्टचरीमुपलभ्य भाषाविषये छन्दोमुद्रां देवी ससम्भ्रमङ्कपर्यङ्केनादाय तमुदलापयत्। "वत्स सच्छन्दस्काया गिरः प्रणेतर्वाङ्मयमातरमपि मातरं मां विजयसे। प्रशस्यतमं चेदमुदाहरन्ति यदुत 'पुत्रात्पराजयो द्वितीयं पुत्रजन्म' इति। त्वत्तः पूर्वे हि विद्वांसो गद्यं ददृशुर्न पद्यम्। त्वदुपज्ञमथातः छन्दस्वद्वचः प्रवर्त्स्यति। अहो श्लाघनीयोऽसि। शब्दार्थौ ते शरीरं, संस्कृतं मुखं, प्राकृतं बाहुः, जघनमपभ्रंशः, पैशाचं पादौ, उरो मिश्रम्। समः प्रसन्नो मधुर उदार ओजस्वी चासि। उक्तिचणं च ते वचः, रस आत्मा, रोमाणि छन्दांसि, प्रश्नोत्तरप्रवह्लिकादिकं च वाक्केलिः, अनुप्रासोपमादयश्च त्वामलङ्कुर्वन्ति। भविष्यतोऽर्थस्याभिधात्री श्रुतिरपि भवन्तमभिष्टौति॥

"चत्वारि शृङ्गास्त्र(त्र)योऽस्य पादा द्वे शीर्षे सप्तहस्तासोऽस्य।
त्रिधा बद्धो वृषभो रोरवीति महो देवो मर्त्यमा (र्त्यां आ)विवेश॥"इति

तथापि संवृणु प्रगल्भस्य पुंसः कर्म। बालोचितं चेष्टस्व" इति निगद्य निवेश्य चैनमनोकहाश्रयिणि गण्डशैलतलतल्पे स्नातुमभ्रगङ्गां जगाम। तावच्च कुशान् समिधश्च समाहर्त्तुं निःसृतो महामुनिरुशना परिवृत्ते पूषण्यूष्मोपप्लुतं तमद्राक्षीत्। कस्यायमनाथो बाल इति चिन्तयन्स्वमाश्रमपदमनैषीत्। क्षणादाश्वस्तश्च स सारस्वतेयस्तस्मै छन्दस्वतीं वाचं समचारयत्। अकस्माद्विस्मापयन्स चाभ्युवाच।

"या दुग्धाऽपि न दुग्धेव कविदोग्धृभिरन्वहम्।
हृदि नः सन्निधत्तां सा सूक्तिधेनुः सरस्वती॥" इति॥

तत्पूर्वकमध्येतॄणां च सुमेधस्त्वमादिदेश। ततः प्रभृति तमुशनसं सन्तः कविरित्याचक्षते। तदुपचाराच्च कवयः कवय इति लोक-

१ B विरच.

यात्रा । कविशब्दश्च कबृ वर्ण इत्यस्य धातोः काव्यकर्मणो रूपम् । काव्यैकरूपत्वाच्च सारस्वतेयेऽपि काव्यपुरुष इति भक्त्या प्रयुञ्जते । ततश्च विनिवृत्ता वाग्देवी तत्र पुत्रमपश्यन्ती मध्येहृदयं चक्रन्द । प्रसङ्गागतश्च वाल्मीकिर्मुनिवृषा सप्रश्रयं तमुदन्तमुदाहृत्य भगवत्यै भृगुसूते[1]राश्रमपदमदर्शयत् । सापि प्रस्नुतपयोधरा पुत्रायाङ्कपालीं ददाना शिरसि च चुम्बन्ती स्वस्तिमता चेतसा प्राचेतसायापि महर्षये निभृतं सच्छन्दांसि वचांसि प्रायच्छत् । अनुप्रेक्षित[2]श्च स तया निषादनिहतसहचरीकं क्रौञ्चयुवानं करुणक्रेङ्कारया गिरा क्रन्दन्तमुदीक्ष्य शोकवान् श्लोकमुज्जगाद ।

"मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥" [इति]

ततो दिव्यदृष्टिर्देवी तस्मा अपि श्लोकाय वरमदात्, यदुतान्यदनधीयानो यः प्रथममेनमध्येष्यते स सारस्वतः कविः सम्पत्स्यत इति । स तु महामुनिः प्रवृत्तवचनो रामायणमितिहासं समदृभत् । द्वैपायनस्तु श्लोकप्रथमाध्यायी तत्प्रभावेन शतसाहस्रीं संहितां भारतम् । एकदा तु ब्रह्मर्षिवृन्दारकयोः श्रुतिविवादे दाक्षिण्यवान्देवः स्वयम्भूस्तामिमां निर्णेत्रीमुद्दिदेश । उपश्रुतवृत्तान्तश्च मातरं व्रजन्तीं सोऽनुवव्राज । 'वत्स परमेष्ठिनाऽननुमतस्य ते न ब्रह्मलोकयात्रा निःश्रेयसाय' इत्यभिदधाना हठा[3]न्न्यवर्तयदेनमात्मना तु प्रववृते । ततः स काव्यपुरुषो रुषा[4] निश्चक्राम । प्रियं मित्रमस्य च कुमारः साक्रन्दं रुदन्नभ्यधीयत गौर्या 'तात तूष्णीमास्स्व साऽहमेषा निषेधामि[5]' इति निगदन्ती समचिन्तयत् । प्रायः प्राणभृतां प्रेमाणमन्तरेण नान्यद्बन्धनमस्ति, तदेतस्य वशीकरणं कामपि स्त्रियं सृजामीति विचिन्तयन्ती साहित्यविद्यावधूमुदपादयत् । आदिशच्चैनामेष ते रुषा धर्मपतिः पुरः प्रतिष्ठते । तदनुवर्तस्वैनं निवर्तय च । भवन्तोऽपि हन्त मुनयः काव्यविद्यास्नातकाश्चरितमेतयोः स्तुध्वमेतद्धि[6]

१ A भृगुभूतेः. २ A B अनुप्रेषितश्च. ३ A भयात् ४ B omits रुषा. ५ B निषेधयामीति. ६ B एतद्धिधं.

वः काव्यसर्वस्वं भविष्यतीत्यभिधाय भगवती भवानी जोषमासिष्ट। तेऽपि तथा कर्तुमवतस्थिरे।

अथ सर्वे प्रथमं प्राचीं दिशं शिश्रियुर्यत्राङ्गवङ्गसुह्मब्रह्मपुण्ड्राद्या जनपदाः। तत्राभियुञ्जाना तमौमेयी यं वेषं यथेष्टमसेविष्ट स तत्रत्याभिः स्त्रीभिरन्वक्रियत। सा प्रवृत्तिरौड्रमागधी। तां ते मुनयोऽभितुष्टुवुः—

"आर्द्रार्द्रचन्दनकुचार्पितसूत्रहारः
सीमन्तचुम्बिसिचयः स्फुटबाहुमूलः।
दूर्वाप्रकाण्डरुचिरास्वगुरूपभोगा-
द्गौडाङ्गनासु चिरमेष चकास्तु वेषः॥"

यदृच्छयाऽपि यादृङ्नेपथ्यः स सारस्वतेय आसीत् तद्वेषाश्च पुरुषा बभूवुः। साऽपि सैव प्रवृत्तिः। यदपरं नृत्तवाद्यादिकमेषा चक्रे सा भारती वृत्तिः। तां ते मुनय इति समानं पूर्वेण। तथाविधाकल्पयापि तया यद्वशंवदीकृतः समासवदनुप्रासवद्योगवृत्तिपरम्परागर्भं जगाद सा गौडीया रीतिः। तां ते मुनय इति समानं पूर्वेण। वृत्तिरीतिस्वरूपं यथावसरं वक्ष्यामः।

ततश्च स पञ्चालान्प्रत्युच्चचाल यत्र पाञ्चालशूरसेनहस्तिनापुरकाश्मीरवाहीकबाह्लीकबाह्लवेयादयो जनपदाः। तत्राभियुञ्जाना तमौमेयीति समानं पूर्वेण। सा पाञ्चालमध्यमा प्रवृत्तिः। तां ते मुनयोऽभितुष्टुवुः—

"ताटङ्कवल्गनतरङ्गितगण्डलेख-
मानाभिलम्बिदरदोलिततारहारम्।
आश्रोणिगुल्फपरिमण्डलितोत्तरीयं[1]
वेषं नमस्यत महोदयसुन्दरीणाम्॥"

किञ्चिदार्द्रितमना यन्नेपथ्यः स सारस्वतेय आसीदिति समानं पूर्वेण। साऽपि यदीषन्नृत्तगीतवाद्यविलासादिकं दर्शयाम्बभूव सा सात्त्वती वृत्तिः। आविद्धगतिमत्त्वात्सा चारभटी। तां ते मुनय इति समानं पूर्वेण। तथाविधाकल्पयाऽपि तया यदीषद्वशंवदीकृत

१ A तान्तरीयं.

ईषदसमासमीषदनुप्रासमुपचारगर्भञ्च जगाद सा पाञ्चाली रीतिः। तां ते मुनय इति समानं पूर्वेण ।

ततः सोऽवन्तीन्प्रत्युच्चचाल यत्रावन्तीवैदिशसुराष्ट्रमालवार्बुदभृगुकच्छादयो जनपदाः। तत्राभियुञ्जाना तमौमेयीति समानं पूर्वेण। सा प्रवृत्तिरावन्ती । पाञ्चालमध्यमादाक्षिणात्ययोरन्तरचारिणी हि सा। अत एव सात्त्वतीकैशिक्यौ तत्र वृत्ती। तां ते मुनयोऽभितुष्टुवुः—

"पाञ्चालनेपथ्यविधिर्नराणां
स्त्रीणां पुनर्नन्दतु दाक्षिणात्यः ।
यज्जल्पितं यच्चरितादिकं त-
दन्योन्यसंभिन्नमवन्तिदेशे ॥"

ततश्च स दक्षिणां दिशमाससाद यत्र मलयमेकलकुन्तलकेरलपालमञ्जरमहाराष्ट्रगङ्गकलिङ्गादयो जनपदाः । तत्राभियुञ्जाना तमौमेयीति समानं पूर्वेण । सा दाक्षिणात्या प्रवृत्तिः । तां ते मुनयोऽभितुष्टुवुः ।

"आमूलतो वलितकुन्तलचारुचूड-
श्चूर्णालकप्रचयलाञ्छितभालभागः ।
कक्षानिवेशनिबिडीकृतनीविरेष
वेषश्चिरं जयति केरलका[1]मिनीनाम् ॥"

तामनुरक्तमनाः स यन्नेपथ्यः सारस्वतेय आसीदिति समानं पूर्वेण । साऽपि यद्विचित्रनृत्तगीतवाद्यविलासादिकमाविर्भावयामास सा कैशिकी वृत्तिः। तां ते मुनय इति समानं पूर्वेण। यदुत्यर्थं च स तया वशंवदीकृतः स्थानानुप्रासवदसमासं योगवृत्तिगर्भं च जगाद सा वैदर्भी रीतिः । तां ते मुनय इति समानं पूर्वेण। तत्र वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमो वृत्तिः, वचनविन्यासक्रमो रीतिः। "चतुष्टयी गतिर्वृत्तीनां प्रवृत्तीनां च, देशानां पुनरानन्त्यं तत्कथमिव कार्त्स्न्येन परिग्रहः" इत्याचार्याः। "अनन्तानपि हि देशांश्चतुर्धैवाकल्प्य कल्पयन्ति चक्रवर्तिक्षेत्रं सामान्येन,

१ B मानिनीनाम्.

तदवान्तरविशेषैः पुनरनन्ता एव" इति यायावरीयः । दक्षिणात्समुद्रादुदीचीं दिशं प्रति योजनसहस्रं चक्रवर्तिक्षेत्रं, तत्रैष नेपथ्यविधिः । ततः परं दिव्याद्या अपि यं देशमधिवसेयुस्तद्देश्यं वेषमाश्रयन्तो निबन्धनीयाः । स्वभूमौ तु कामचारः । द्वीपान्तरभवानां तदनुसारेण वृत्तिप्रवृत्ती । रीतयस्तु तिस्रस्तास्तु पुरस्तात् । तत्रास्ति मनोजन्मनो देवस्य क्रीडावासो विदर्भेषु वत्सगुल्मं नाम नगरम् । तत्र सारस्वतेयस्तामौमेयीं गन्धर्ववत्परिणिनाय । ततस्तद्वधूवरं विनिवृत्त्य तेषु प्रदेशेषु विहरमाणं तुषारगिरिमेवाजगाम यत्र गौरी सरस्वती च मिथः सम्बन्धिन्यौ तस्थतुः । तौ च कृतवन्दनौ दम्पती दत्त्वाऽऽशिषं प्रभावमयेन वपुषा कविमानसनिवासिनौ चक्रतुः । तयोश्च कविलोकस्वर्गसर्गं तमकल्प[ये]तां, यत्र काव्यमयेन शरीरेण मर्त्यमधिवसन्तो दिव्येन देहेन कवय आकल्पं मोदन्ते ।

इत्येष काव्यपुरुषः पुरा सृष्टः स्वयम्भुवा ।
एवं विभज्य जानानः प्रेत्य चेह च नन्दति ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ॥

चतुर्थोऽध्यायः पदवाक्यविवेकः ।

द्विविधं शिष्यमाचक्षते यदुत बुद्धिमानाहार्यबुद्धिश्च । यस्य निसर्गतः शास्त्रमनुधावति बुद्धिः स बुद्धिमान् । यस्य च शास्त्राभ्यासः संस्कुरुते बुद्धिमसावाहार्यबुद्धिः । त्रिधा च सा, स्मृतिर्मतिः प्रज्ञेति । अतिक्रान्तस्यार्थस्य स्मर्त्री स्मृतिः । वर्त्तमानस्य मन्त्री मतिः । अनागतस्य प्रज्ञात्री प्रज्ञेति । सा त्रिप्रकाराऽपि कवीनामुपकर्त्री । तयोर्बुद्धिमान् शुश्रूषते शृणोति गृह्णीते धारयति विजानात्यूहतेऽपोहति तत्त्वं चाभिनिविशते । आहार्यबुद्धेरप्येत एव गुणाः किन्तु प्रशास्तारमपेक्षन्ते । अहरहः सुगुरूपासना तयोः प्रकृष्टो गुणः । सा हि बुद्धिविकासकामधेनुः । तदाहुः—

"प्रथयति पुरः प्रज्ञाज्योतिर्यथार्थपरिग्रहे
तदनु जनयत्यूहापोहक्रियाविशदं मनः।
अभिनिविशते तस्मात्तत्त्वं तदेकमुखोदयं
सह परिचयो विद्यावृद्धैः क्रमादमृतायते॥"

ताभ्यामन्यथावृत्तिर्दुर्बुद्धिः। तत्र बुद्धिमतः प्रतिपत्तिः। स खलु सकृदभिधानप्रतिपन्नार्थः कविमार्गं मृगयितुं गुरुकुलमुपासीत। आहार्यबुद्धेस्तु द्वयमप्रतिपत्तिः सन्देहश्च। स खल्वप्रतिपन्नमर्थं प्रतिपत्तुं सन्देहं च निराकर्तुमाचार्यानुपतिष्ठेत। दुर्बुद्धेस्तु सर्वत्र मतिविपर्यास एव। स हि नीलीमेचकितसिचयकल्पः। अनाधेयगुणान्तरत्वात्। तं यदि सारस्वतोऽनुभावः प्रसादयति तमौ(दौ)पनिषदिके वक्ष्यामः।

"काव्यकर्मणि कवेः समाधिः परं व्याप्रियते" इति श्यामदेवः। मनस एकाग्रता समाधिः। समाहितं चित्तमर्थान्पश्यति। उक्तश्च—

"सारस्वतं किमपि तत्सुमहारहस्यं
यद्गोचरे च विदुषां निपुणैकसेव्यम्।
तत्सिद्ध्ये परमयं परमोऽभ्युपायो
यच्चेतसो विदितवेद्यविधेः समाधिः॥"

"अभ्यासः" इति मङ्गलः। अविच्छेदेन शीलनमभ्यासः। स हि सर्वगामी सर्वत्र निरतिशयं कौशलमाधत्ते। "समाधिरान्तरः प्रयत्नो बाह्यस्त्वभ्यासः। तावुभावपि शक्तिमुद्भासयतः। सा केवलं काव्ये हेतुः" इति यायावरीयः। विप्रसृतिश्च सा प्रतिभाव्युत्पत्तिभ्याम्। शक्तिकर्तृके हि प्रतिभाव्युत्पत्तिकर्मणी। शक्तस्य प्रतिभाति शक्तश्च व्युत्पद्यते। या शब्दग्राममर्थसार्थमलङ्कारतन्त्रमुक्तिमार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा। अप्रतिभस्य पदार्थसार्थः परोक्ष इव। प्रतिभावतः पुनरपश्यतोऽपि

१ B क्रियाविसरं. २ BC बुद्धि. ३ B काव्यहेतु. ४ Explained in A in the margin as दूरवर्तिनी.

प्रत्यक्ष इव । यतो मेधाविरुद्रकुमारदासादयो जात्यन्धाः कवयः श्रूयन्ते । किञ्च न महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन तत्रत्यां व्यवहृतिं निबध्नन्ति स्म ? । तत्र देशान्तरव्यवहारः—

"प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे पुण्याभिषेकक्रिया ।
ध्यानं रत्नशिलागृहेषु विबुधस्त्रीसन्निधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥"

द्वीपान्तरव्यवहारः—"अनेन सार्द्धं विहराम्बुराशे-
स्तीरेषु ताडीवनमर्मरेषु ।
द्वीपान्तरानीतलवङ्गपुष्पै-
रपाकृतस्वेदलवा मरुद्भिः ॥"

कथापुरुषव्यवहारः—"हरोऽपि तावत्परिवृत्तधैर्य-
श्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरौष्ठे[1]
व्यापारयामास विलोचनानि ॥"

आदिग्रहणात्— "तथागतायां परिहासपूर्वं
सख्यां[2] सखी वेत्रभृदाबभाषे ।
बाले व्रजामोऽन्यत इत्यथैनां
वधूरसूयाकुटिलं ददर्श ॥"

सा च द्विधा कारयित्री भावयित्री च । कवेरुपकुर्वाणा कारयित्री । साऽपि त्रिविधा सहजाऽऽहार्यौपदेशिकी च । जन्मान्तरसंस्कारापेक्षिणी सहजा । जन्मसंस्कारयोनिराहार्या । मन्त्रतन्त्राद्युपदेशप्रभवा औपदेशिकी । ऐहिकेन कियताऽपि संस्कारेण प्रथमां (मा) । तां सहजेति व्यपदिशन्ति । महता पुनराहार्या । औपदेशिक्याः पुनरैहिक एव उपदेशकालः, ऐहिक एव संस्कारकालः । त इमे

१ A ०रुणौष्ठे. २ A सख्या.

त्रयोऽपि कवयः सारस्वत, आभ्यासिक, औपदेशिकश्च। जन्मान्तरसंस्कारप्रवृत्तसरस्वतीको बुद्धिमान्सारस्वतः। इह जन्माभ्यासोद्भासितभारतीक आहार्यबुद्धिराभ्यासिकः। उपदेशित(श)दर्शितवाग्विभवो दुर्बुद्धिरौपदेशिकः। "तस्मान्नेतरौ तन्त्रशेषमनुतिष्ठताम्। नहि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारमपेक्षते" इत्याचार्याः। "न" इति यायावरीयः। एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते। "तेषां पूर्वः पूर्वः श्रेयान्" इति श्यामदेवः। यतः—

"सारस्वतः स्वतन्त्रः स्याद्भवेदाभ्यासिको मितः।
उपदेशकविस्त्वत्र वल्गु फल्गु च जल्पति॥"

"उत्कर्षः श्रेयान्" इति यायावरीयः। स चानेकगुणसन्निपाते भवति। किञ्च—

"बुद्धिमत्त्वं च काव्याङ्गविद्यास्वभ्यासकर्म च।
कवेश्चोपनिषच्छक्तिस्त्रयमेकत्र दुर्लभम्॥
काव्यकाव्याङ्गविद्यासु कृताभ्यासस्य धीमतः।
मन्त्रानुष्ठाननिष्ठस्य नेदिष्ठा कविराजता॥"

कवीनां तारतम्यतश्चैष प्रायोवादः।

"एकस्य तिष्ठति कवेर्गृह एव काव्य-
मन्यस्य गच्छति सुहृद्भवनानि यावत्।
न्यस्यावि(स्यद्वि)दग्धवदनेषु पदानि शश्व-
त्कस्यापि सञ्चरति विश्वकुतूहलीव॥"

सेयं कारयित्री। भावकस्योपकुर्वाणा भावयित्री। सा हि कवेः श्रममभिप्रायं च भावयति। तया खलु फलितः कवेर्व्यापारतरुः। अन्यथा सोऽवकेशी स्यात्। "कः पुनरनयोर्भेदो यत्कविर्भावयति भावकश्च कविः" इत्याचार्याः। तदाहुः—

"प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा।
भावकस्तु कविः प्रायो न भजत्यधमां दशाम्॥"

"न" इति कालिदासः। पृथगेव हि कवित्वाद्भावकत्वं, भावकत्वाच्च कवित्वम्। स्वरूपभेदाद्विषयभेदाच्च। यदाहुः—

"कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां
कल्याणी ते मतिरुभयथा विस्मयं नस्तनोति।
नह्येकस्मिन्नतिशयवतां सन्निपातो गुणाना-
मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः॥"

"ते च द्विधा। अरोचकिनः, सतृणाभ्यवहारिणश्च" इति मङ्गलः। "कवयोऽपि भवन्ति" इति वामनीयाः। "चतुर्द्धा" इति यायावरीयः "मत्सरिणस्तत्त्वाभिनिवेशिनश्च"। "तत्र विवेकिनः पूर्वे तद्विपरीतास्तु ततोऽनन्तराः" इति वामनीयाः। "अरोचकिता हि तेषां नैसर्गिकी ज्ञानयोनिर्वा। नैसर्गिकीं हि[1] संस्कारशतेनापि वङ्गमिव कालिकां ते न[2] जहति। ज्ञानयोनौ तु तस्यां विशिष्टज्ञेयवति वचसि रोचकितावृत्तिरेव" इति यायावरीयः। किञ्च सतृणाभ्यवहारिता सर्वसाधारणी। तथाहि व्युत्पित्सोः कौतुकिनः सर्वस्य सर्वत्र प्रथमं सा। प्रतिभाविवेकविकलता हि न गुणागुणयोर्विभागसूत्रं पातयति। ततो बहु त्यजति बहु च गृह्णाति। विवेकानुसारेण हि बुद्धयो मधु निष्यन्दन्ते। परिणामे तु यथार्थदर्शी स्यात्। विभ्रमभ्रंशश्च निःश्रेयसं सन्निधत्ते। मत्सरिणस्तु प्रतिभातमपि न प्रतिभातं, परगुणेषु वाचंयमत्वात्। स पुनरमत्सरी ज्ञाता च विरलः[3]। तदुक्तम्—

"कस्त्वं भोः कविरस्मि काप्यभिनवा सूक्तिः सखे पठ्यतां
त्यक्ता काव्यकथैव सम्प्रति मया कस्मादिदं श्रूयताम्।
यः सम्यग्विविनक्ति दोषगुणयोः सारं स्वयं सत्कविः
सोऽस्मिन्भावक एव नास्त्यथ भवेद्दैवान्न निर्मत्सरः॥"

तत्त्वाभिनिवेशी तु मध्येसहस्रं यद्येकः। तदुक्तम्—

"शब्दानां विविनक्ति गुम्फनविधीनामोदते सूक्तिभिः
सान्द्रं लेढि रसामृतं[4] विचिनुते तात्पर्यमुद्रां च यः।

१ A reads न after हि. २ A omits न. ३ A विरलं. ४ A रसोदयं.

पुण्यैः सङ्घटते विवेक्तृविरहादन्तर्मुखं ताम्यतां
केषामेव कदाचिदेव(ष) सुधियां काव्यश्रमज्ञो जनः ॥
स्वामी मित्रं च मन्त्री च शिष्यश्चाचार्य एव च ।
कवेर्भवति ही चित्रं किं हि तद्यन्न भावकः ॥
काव्येन किं कवेस्तस्य तन्मनोमात्रवृत्तिना ।
नीयन्ते भावकैर्यस्य न निबन्धा दिशो दश ॥
सन्ति पुस्तकविन्यस्ताः काव्यबन्धा गृहे गृहे ।
द्वित्रास्तु भावकमनःशिलापट्टनिकुट्टिताः ॥
सत्काव्ये विक्रियाः काश्चिद्भावकस्योल्लसन्ति ताः ।
सर्वाभिनयनिर्णीतौ दृष्टा नाट्यसृजा न याः ॥
वाग्भावको भवेत्कश्चित्कश्चिद्धृदयभावकः ।
सात्त्विकैराङ्गिकैः कश्चिदनुभावैश्च भावकः ॥
गुणादानपरः कश्चिद्दोषहानपरोऽपरः[1] ।
[2]गुणदोषाहृतित्यागपरः कश्चन भावकः ॥
अभियोगे समानेऽपि विचित्रो यदयं क्रमः ।
तेन विद्मः प्रसादोऽत्र नृणां हेतुरमानुषः ॥
न निसर्गकविः शास्त्रे न क्षुण्णः कवते च यः ।
विडम्बयति [3]सात्मानमाग्रहग्रहिलः किल ॥
कवित्वं न स्थितं यस्य काव्ये च कृतकौतुकः ।
तस्य सिद्धिः सरस्वत्यास्तन्त्रमन्त्रप्रयोगतः ॥
प(य)दाऽन्तरं वेत्ति सुधीः स्ववाक्यपरवाक्ययोः ।
तदा स सिद्धो मन्तव्यः कुकविः कविरेव वा ॥"
कारयित्रीभावयित्र्याविती मे प्रतिभाभिदे ।
अथातः कथयिष्यामो व्युत्पत्तिं काव्यमातरम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे चतुर्थोऽध्यायः पदवाक्यविवेकः । [4]काव्यविशेषेषु कारयित्रीभावयित्री नाम समीक्षा ॥

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१ BC दोषादान०. २ A गुणदोषा हृदि. ३ A सोत्मानं. ४ C शिष्यविशेषेषु.

पञ्चमोऽध्यायः काव्यपाककल्पः ।

"बहुज्ञता व्युत्पत्तिः" इत्याचार्याः । सर्वतोदिक्का हि कविवाचः । तदुक्तम्—"प्रसरति किमपि कथञ्चन नाभ्यस्ते गोचरे वचः कस्य ।
इदमेव तत्कवित्वं यद्वाचः सर्वतोदिक्काः ॥"

"उचितानुचितविवेको व्युत्पत्तिः" इति यायावरीयः । "प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी" इत्यानन्दः । सा हि कवेरव्युत्पत्तिकृतं दोषमशेषमाच्छादयति । तदाह—

"अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः ।
यस्त्वशक्तिकृतस्तस्य झगित्येवावभासते ॥"

शक्तिशब्दश्चायमुपचरितः प्रतिभाने वर्त्तते ।

"एतत्किं शिरसि स्थितं मम पितुः खण्डं सुधाजन्मनो
लालाटं किमिदं विलोचनमिदं हस्तेऽस्य किं पन्नगाः ।
इत्थं क्रौञ्चरिपोः क्रमादुपगते दिग्वाससः शूलिनः
प्रश्ने वामकरोपरोधसुभगं देव्याः स्मितं पातु वः ॥"

"व्युत्पत्तिः श्रेयसी" इति मङ्गलः । सा हि कवेरशक्तिकृतं दोषमशेषमाच्छादयति । तथा हि—

"कवेः संव्रियतेऽशक्तिर्व्युत्पत्त्या काव्यवर्त्मनि ।
वैदग्धीचित्त(त्र)चित्तानां हेया शब्दार्थगुम्फना ॥"

व्युत्पत्तिर्यथा—"कृतः कण्ठे निष्को नहि किमुत तन्वी मणिलता
कृशं लीलापत्रं श्रवसि निहितं कुण्डलमुचि ।
न कौशेयं चित्रं वसनमवदातं तु वसितं
समासन्नीभूते निधुवनविलासे वनितया ॥"

"प्रतिभाव्युत्पत्ती मिथः समवेते श्रेयस्यौ" इति यायावरीयः । न खलु लावण्यलाभादृते रूपसम्पत् । ऋते रूपसम्पदो वा[1] लावण्यलब्धिर्महते सौन्दर्याय । उभययोगो यथा—

[1] B omits वा.

“जङ्घाकाण्डोरुनालो नखकिरणलसत्केसरालीकरालः
प्रत्यग्रालक्तकाभाप्रसरकिसलयो मञ्जुमञ्जीरभृङ्गः ।
भर्तुर्नृत्यानुकारे जयति निजतनुस्वच्छलावण्यवापी-
सम्भूताम्भोजशोभां विदधद[1]भिनवां दण्डपादो भवान्याः ॥”

प्रतिभाव्युत्पत्तिमांश्च कविः कविरित्युच्यते । स च त्रिधा । शास्त्रकविः काव्यकविरुभयकविश्च । “तेषामुत्तरोत्तरीयो(रो) गरीयान्” इति श्यामदेवः । “न” इति यायावरीयः । यथा स्वविषये सर्वो गरीयान् । नहि राजहंसश्चन्द्रिकापानाय प्रभवति, नापि चकोरोऽद्भ्यः क्षीरोद्धरणाय । यच्छास्त्रकविः काव्ये रससम्पदं विच्छिनत्ति । यत्काव्यकविः शास्त्रे तर्ककर्कशमप्यर्थमुक्तिवैचित्र्येण श्लथयति । उभयकविस्तूभयोरपि वरीयान्यद्युभयत्र परं प्रवीणः स्यात् । तस्मात्तुल्यप्रभावावेव शास्त्रकाव्यकवी । उपकार्योपकारकभावं तु मिथः शास्त्रकाव्यकव्योरनुमन्यामहे । यच्छास्त्रसंस्कारः काव्यमनुगृह्णाति शास्त्रैकप्रवणता तु निगृह्णाति । काव्यसंस्कारोऽपि शास्त्रवाक्यपाकमनुरुणद्धि काव्यैकप्रवणता तु विरुणद्धि । तत्र त्रिधा शास्त्रकविः । यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि काव्ये शास्त्रार्थं निधत्ते । काव्यकविः पुनरष्टधा । तद्यथा रचनाकविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः, मार्गकविः, शास्त्रार्थकविरिति । तत्र रचनाकविः—

“लोलल्लाङ्गूलवल्लीवलयितबकुलानोकहस्कन्धगोलै-
र्गोलाङ्गूलैर्नदद्भिः प्रतिरसितजरत्कन्दरामन्दिरेषु ।
खण्डेषूद्दण्डपिण्डीतगरतरलकाः प्रापिरे येन वेला-
मालङ्घ्योत्ता[2]लतल्लस्फुटितपुटकिनीबन्धवो गन्धवाहाः ॥”

त्रिधा च शब्दकविर्नामाख्यातार्थभेदेन । तत्र नामकविः—

“विद्येव पुंसो महिमेव राज्ञः
प्रज्ञेव वैद्यस्य दयेव साधोः ।

१ B विदधदभिनयाद्. २ B त्तान.

लज्जेव शूरस्य मृजेव यूनो
विभूषणं तस्य नृपस्य सैव ॥"

आख्यातकविर्यथा—"उच्चैस्तरां जहसु[1]राजहृषुर्जगर्जु-
राजघ्निरे भुजतटी[2]निकरैः स्फुरद्भिः ।
सन्तुष्टुवुर्मुमुदिरे बहु मेनिरे च
वाचं गुरोरमृतसम्भवलाभगर्भाम् ॥"

नामाख्यातकविः—"हतत्विषोऽन्धाः शिथिलांसबाहवः
स्त्रि(स्त्रि)यो विषादेन विचेतना इव ।
न चुक्रुशुर्नो रुरुदुर्न सस्वनु-
र्न चेलुरासुर्लिखिता इव क्षणम् ॥"

अर्थकविः—"देवी पुत्रमसूत नृत्यत गणाः किं तिष्ठतेत्युद्भुजे
हर्षाद्भृङ्गिरिटावुदाहृतगिरा चामुण्डयाऽऽलिङ्गिते ।
पायाद्वो जितदेवदुन्दुभिघनध्वानप्रवृत्तिस्तयो-
रन्योन्यां[3]ङ्कनिपातजर्जरजरत्स्थूलास्थिजन्मा रवः ॥"

द्विधाऽलङ्कारकविः शब्दार्थभेदेन । तयोः शब्दालङ्कारः—

"न प्राप्तं विषमरणं प्रा[4]प्तमपापेन कर्मणा विषमरणम् ।
न मृतो भागीरथ्यां मृतोऽहमुपगूह्य मन्दभागी रथ्याम् ॥"

अर्थालङ्कारः—"भ्रान्तजिह्वापताकस्य फणच्छत्रस्य वासुकेः ।
दंष्ट्राशलाकादारिद्र्यं कर्तुं योग्योऽस्ति मे भुजः ॥"

उक्तिकविः—"उदरमिदमनिन्द्यं मानिनीश्वासला[5]व्यं
स्तनतटपरिणाहो दोर्लतालेह्यसीमा ।
स्फुरति च वदनेन्दुर्दृक्प्रणालीनिपेय-
स्तदिह सुदृशि कल्याः केलयो यौवनस्य ॥"

यथा वा—"प्रतीच्छत्याशोकीं किसलयपरावृत्तिमधरः
कपोलः पाण्डुत्वादवतरति ताडीपरिणतिम् ।

१ C जहसुरुज्जहृषु. २ C भुजतटानि करै. ३ A रन्योन्याङ्क ४ BC प्राप्तं पापेन कर्मणा विषमरणं च ५ B लव्यं

परिम्लानप्रायामनुवदति दृष्टिः कमलिनी-
मितीयं माधुर्यं स्पृशति च तनुत्वं च भजते ॥"

रसकविः—"एतां विलोकय तनूदरि[1] ताम्रपर्णी-
मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।
यस्याः पयांसि परिणाहिषु हारमूर्त्या
वामभ्रुवां परिणमन्ति पयोधरेषु ॥"

मार्गकविः—"मूलं वालकवीरुधां सुरभयो जातीतरूणां त्वचः
सारश्चन्दनशाखिनां किसलयान्यार्द्राण्यशोकस्य च ।
शैरीषी कुसुमोद्गतिः परिणमन्मोचं च सोऽयं गणः
ग्रीष्मेणोष्महरः पुरा किल ददे दग्धाय पञ्चेषवे ॥"

शास्त्रार्थकविः—"आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षन्ते[2] कमपि तमसां ज्योतिषां वा परस्ता-
त्तं मोहान्धः कथमयममुं वेत्ति देवं पुराणम् ॥"

एषां द्वित्रैर्गुणैः कनीयान्, पञ्चकैर्मध्यमः, सर्वगुणयोगी महाकविः। दश च कवेरवस्था भवन्ति। तत्र च बुद्धिमदाहार्यबुद्ध्योः सप्त, तिस्रश्चौपदेशिकस्य । तद्यथा काव्यविद्यास्नातकः, हृदयकविः, अन्यापदेशी, सेविता, घटमानः, महाकविः, कविराजः, आवेशिकः, अविच्छेदी, सङ्क्रामयिता[3] च। यः कवित्वकामः काव्यविद्योपविद्याग्रहणाय गुरुकुलान्युपास्ते स विद्यास्नातकः। यो हृदय एव कवते निह्नुते च स हृदयकविः। यः स्वमपि काव्यं दोषभयादन्यस्येत्यपदिश्य पठति सोऽन्यापदेशी। यः प्रवृत्तवचनः पौरस्त्यानामन्यतमच्छायामभ्यस्यति स सेविता। योऽनवद्यं कवते न तु प्रबध्नाति स घटमानः। योऽन्यतरप्रबन्धे प्रवीणः स महाकविः। यस्तु तत्र तत्र भाषाविशेषे तेषु [तेषु] प्रबन्धेषु तस्मिंस्तस्मिंश्च रसे स्वतन्त्रः स कविराजः। ते यदि जगत्यपि कतिपये। यो मन्त्राद्युपदेशवशाल्लब्धसिद्धिरावे-

१ A तलोदरि. २ AB वीक्ष्यन्ते. ३ B सक्रमयिता.

शसमकालं कवते स आवेशिकः। यो यदैवेच्छति तदैवाविच्छिन्नवचनः सोऽविच्छेदी । यः कन्याकुमारादिषु सिद्धमन्त्रः[1] सरस्वतीं सङ्क्रामयति[2] स सङ्क्रामयिता[3] ।

सततमभ्यासवशतः सुकवेः वाक्यं पाकमायाति। "कः पुनरयं पाकः?" इत्याचार्याः। "परिणामः" इति मङ्गलः। "कः पुनरयं परिणामः?" इत्याचार्याः। "सुपां तिङां च श्रवः[4] यैषा व्युत्पत्तिः" इति मङ्गलः। "सौशब्द्यमेतत्। पदनिवेशनिष्कम्पता पाकः" इत्याचार्याः। तदाहुः—

"आवापोद्धरणे[5] तावद्यावद्दोलायते मनः।
पदानां स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ॥"

"आग्रहपरिग्रहादपि पदस्थैर्यपर्यवसायस्तस्मात्पदानां परिवृत्तिवैमुख्यं पाकः" इति वामनीयाः। तदाहुः—

"यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम्।
तं शब्दन्याय(स)निष्णाताः शब्दपाकं प्रचक्षते ॥"

"इयमशक्तिर्न पुनः पाकः" इत्यवन्तिसुन्दरी। यदेकस्मिन्वस्तुनि महाकवीनामनेकोऽपि पाठः परिपाकवान्भवति। तस्माद्रसोचितशब्दार्थसूक्तिनिबन्धनः(नं) पाकः। यदाह—

"गुणालङ्काररीत्युक्तिशब्दार्थग्रथनक्रमः।
स्वदते सुधियां येन वाक्यपाकः स मां प्रति ॥"

तदुक्तम्—"सति वक्तरि सत्यर्थे शब्दे सति रसे सति।
अस्ति तन्न विना येन परिस्रवति वाङ्मधु ॥"

"कार्यानुमेयतया यत्तच्छब्दनिवेद्यः परं पाकोऽभिधाविषयः। तत्सहृदयप्रसिद्धिसिद्ध एव व्यवहाराङ्गमसौ" इति यायावरीयः।

स च कविग्रामस्य काव्यमभ्यस्यतो नवधा भवति। तत्राद्यन्तयोरस्वादु पिचुमन्दपाकम्, आदावस्वादु परिणामे मध्यमं बदरपाकम्, आदावस्वादु परिणामे स्वादु मृद्वीकापाकम्, आदौ मध्यममन्ते चा[6]स्वादु वार्ताकपाकम्, आद्यन्तयोर्मध्यमं तिन्तिडीकपाकम्, आदौ

१ A सिद्धिमन्त्र.　२ B सक्रमयति.　३ B संक्रमयिता.　४ BC श्रवः सैषा.
५ B अवापो०.　६ B च.

मध्यममन्ते स्वादु सहकारपाकम्, आदावुत्तममन्ते चास्वादु क्रमुकपाकम्, आदावुत्तममन्ते मध्यमं त्रपुसपाकम्, आद्यन्तयोः स्वादु नालिकेरपाकमिति । तेषां त्रिष्वपि त्रिकेषु पाकाः प्रथमे त्याज्याः । वरमकविर्न पुनः कुकविः स्यात् । कुकविता हि सोच्छ्वासं मरणम् । मध्यमाः संस्कार्याः । संस्कारो हि सर्वस्य गुणमुत्कर्षति । द्वादशवर्णमपि सुवर्णं पावकपाकेन हेमीभवति । शेषा ग्राह्याः । स्वभावशुद्धं हि न संस्कारमपेक्षते । न मुक्तामणेः शाणस्तारतायै प्रभवति । अनवस्थितपाकं पुनः कपित्थपाकमामनन्ति । तत्र पलालधूननेन अन्नकणलाभवत्सुभाषितलाभः ।

सम्यगभ्यस्यतः काव्यं नवधा परिपच्यते ।
हानोपादानसूत्रेण[1] विभजेत्तद्धि बुद्धिमान् ॥
अयमत्रैव शिष्याणां दर्शितस्त्रिविधो विधिः ।
किन्तु वि(त्रि)विधमप्येतत्त्रिजगत्यस्य[2](?) वर्त्तते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे शिष्यविशेषेषु काव्यपाककल्पः पञ्चमोऽध्यायः ॥

षष्ठोऽध्यायः पदवाक्यविवेकः ।

व्याकरणस्मृतिनिर्णीतः शब्दो निरुक्तनिघण्ट्वादिभिर्निर्दिष्टः[3]। तदभिधेयोऽर्थः। तौ पदम् । तस्य पञ्च वृत्तयः–सुब्वृत्तिः, समासवृत्तिः, तद्धितवृत्तिः कृद्वृत्तिः, तिङ्वृत्तिश्च । गौरश्वः पुरुषो हस्तीति जातिवाचिनः शब्दाः । हरो हरिर्हिरण्यगर्भः काल आकाशं दिगिति द्रव्यवाचिनः । श्वेतः कृष्णो रक्तः पीत इति च गुणवाचिनः । प्रादयश्चादयश्चासत्त्ववचनाः । नगरमुप प्रस्थितः पन्थाः, वृक्षमनु द्योतते विद्युदिति कर्मप्रवचनीयाः । "सेयं सुब्वृत्तिः पञ्चतय्यपि वाङ्मयस्य माता" इति विद्वांसः । सुब्वृत्तिरेव समासवृत्तिः । व्याससमासा–

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१ B हारो. २ B त्रिभ्य···वर्तते. ३ B निर्घंटादिभि..

वेवानयोर्भेदहेतू । सा च षोढा द्वन्द्वादिभेदेन । तत्र षट्समासीसमाससूक्तम्—

“द्वन्द्वोऽस्मि द्विगुरस्मि च गृहे न[1] मे सततमव्ययीभावः ।
तत्पुरुष कर्म धारय येनाहं स्यां बहुव्रीहिः ॥”

तद्धितवृत्तिः पुनरनन्ता । तद्धि शास्त्रप्रायोवादो यदुत तद्धितमूढाः पाणिनीयाः[इति] । माञ्जिष्ठं रौचनिकं सौरं सैन्धवं वैयासीयमिति तद्धितान्ताः । प्रातिपदिकविषया चेयम्[2] । कृद्वृत्तिश्च धातुविषया । कर्ता हर्ता कुम्भकारो नगरकार इति कृदन्ताः । तिङ्वृत्तिर्दशधा दशलकारीभेदेन । द्विधा च सा धातुसुब्धातुविषयत्वेन । अपाक्षीत पचति पक्ष्यतीति धातवीयान्याख्यातानि । अपल्लवयत् पल्लवयति पल्लवयिष्यतीति सौब्धातवीयानि ।

तदिदमित्थङ्कारं पञ्चप्रकारमपि पदजातं मिथः समन्वीयमानमानन्त्याय कल्पते । तज्जन्मा चैष विदुषां वादो यत्किल दिव्यं समासहस्रं बृहस्पतिर्वक्ता शतक्रतुरध्येता तथापि नान्तः शब्दराशेरासीत्[इति] । तत्र दयितसुब्वृत्तयो विदर्भाः । वल्लभसमासगतयो[3] गौडाः । प्रियतद्धिता दाक्षिणात्याः । कृत्प्रयोगरुचय उदीच्याः । अभीष्टतिङ्वृत्तयः सर्वेऽपि सन्तः । तेषां च विशेषलक्षणानुसन्धानेनावर्द्धताख्यातगणः । उक्तञ्च—

“विशेषलक्षणविदां प्रयोगाः प्रतिभान्ति ये ।
आख्यातराशिस्तैरेष प्रत्यहं ह्युपचीयते ॥”

पदानामभिधित्सितार्थग्रन्थनाकरः सन्दर्भो वाक्यम् । “तस्य च त्रिधाऽभिधाव्यापारः” इत्यौद्भटाः । वैभक्तः शाक्तः शक्तिविभक्तिमयश्च । प्रतिपदं श्रूयमाणासूपपदविभक्तिषु कारकविभक्तिषु वा वैभक्तः । लुप्तास्वपि विभक्तिषु समाससामर्थ्यात्तदर्थावगतौ शाक्तः । उभयात्मा च शक्तिविभक्तिमयः । तत्र वैभक्तः—

“नमस्तस्मै वराहाय लीलयोद्धरते महीम् ।
खुरयोर्मध्यगो यस्य मेरुः खणखणायते ॥”

१ A च. २ A adds च. ३ B वृत्तयो.

शाक्तः[1]—"वित्रस्तशत्रुः स्पृहयालुलोकः
प्रपन्नसामन्त उदग्रसत्त्वः ।
अधिष्ठितौदार्यगुणोऽसिपत्र-
जितावनिर्नास्ति नृपस्त्वदन्यः ॥

यथा वा—"कण्ठदोलायितोद्दामनीलेन्दीवरदामकाः ।
[2]हरिभीत्याश्रिताशेषकालियाहिकुला इव ॥"

शक्तिविभक्तिमयः—"अथागादेकदा स्पष्टचतुराशामुखद्युतिः ।
तं ब्रह्मेव शरत्कालः प्रोत्फुल्लकमलासनः ॥"

तत्र वाक्यं दशधा। एकाख्यातम्, अनेकाख्यातम्, आवृत्ताख्यातम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्, समुच्चिताख्यातम्, अध्याहृताख्यातम्, कृदभिहिताख्यातम्, अनपेक्षिताख्यातमिति ।

तत्रैकाख्यातम्—"जयत्येकपदाक्रान्तसमस्तभुवनत्रयः ।
द्वितीयपदविन्यासव्याकुलाभिनयः शिवः ॥"

अनेकाख्यातम्। तच्च द्विधा सान्तरं निरन्तरम् [इति]। तयोः प्रथमम्—

"देवासुरास्तमथ मन्थगिरां विरामे
पद्मासनं जय जयेति बभाषिरे च ।
द्रागभेजिरे च परितो बहु मे[illegible][3] च
स्वाग्रेसरं विदधिरे च व[illegible] च ॥"

द्वितीयम्—"त्वं पासि हंसि त[illegible]थिव्या[illegible] बिभर्षि
विभ्राजसे सृज[illegible] म[illegible]सि विरौषि ।
आस्से निरस्य[illegible]षां पर्यसि रासि लासि
सङ्क्रीडसे ब्रुडणं निरा[illegible]सि मोदसे च ॥"

"आख्यातपरतन्त्रा वाक्[illegible] विशेषे[illegible]तो यावदाख्यातमिह वाक्यानि" इत्याचार्याः । "एकाकार[illegible] पर [illegible]कारकग्रामस्यैकार्थतया च वचोवृत्तेरेकमेवेदं वाक्यम्" इति य[illegible]वरीयः ।

१ B शक्तः. २ C हरिभीत्याश्रिताः शेष०. ३ C मेघसि

आवृत्ताख्यातम्—"जयत्यमलकौस्तुभस्तबकितांसपीठो हरि-
र्जयन्ति च मृगेक्षणाश्चलदपाङ्गदृष्टिक्रमाः ।
ततो जयति मल्लिका तदनु सर्वसंवेदना-
विनाशकरणक्षमो जयति पञ्चमस्य ध्वनिः ॥"

एकाभिधेयाख्यातम्—
"हृष्यति चूतेषु चिरं तुष्यति बकुलेषु मोदते मरुति ।
इह हि मधौ कलकूजिषु पिकेषु च प्रीयते रागी ॥"

परिणताख्यातम्—"सोऽस्मिन्जयति जीवातुः पञ्चेषोः पञ्चमध्वनिः ।
ते च चैत्रे विचित्रैलाकक्कोलीकेलयोऽनिलाः ॥"

अनुवृत्ताख्यातम्—"चरन्ति चतुरम्भोधिवेलोद्यानेषु दन्तिनः ।
चक्रवालाद्रिकुञ्जेषु कुन्दभासो गुणाश्च ते ॥"

समुच्चिताख्यातम्—"परिग्रहभराक्रान्तं दौर्गत्यगतिचोदितम् ।
मनो गन्त्रीव कुपथे चीत्करोति च याति च ॥"

यथा च—"स देवः सा दंष्ट्रा कृतकिटिविलासस्मितसिता
द्वयं दिश्यात्तुभ्यं मुदमिदमुदारं जयति(तु) च ।
अभीष्टतिङ्‌ उदञ्चद्भिर्भूयस्तरलितनिवेशा वसुमती
नेनावर्द्धताख्यातगण यच्छ्वासैर्गिरिगुडकलीलामुदवहत् ॥"
"विशेषलक्षणैर्दण्डताण्डवभ्रष्टमुडुषण्डं बिभर्ति यः ।
आख्यातराशिस्ते ष्पाञ्जलिपदे चन्द्रचूडः श्रिये स वः॥"
पदानामभिधित्सितार्थग्रन्थनाकार मयि संहृतमीक्षितं
त्रिधाऽभिधाव्यापारः" इत्यौद्भटाः । वैनिमित्तकथो(कृतो)दयम् ।
मयश्च । प्रतिपदं श्रूयमाणासूपपदविभक्तिरतस्तया
वैभक्तः । लुप्तास्वपि विभक्तिषु सो न च संवृतः ॥"
शाक्तः । उभयात्मा च शक्तिविभक्तिमय विप्र ? जानुदघ्नं नराधिप ।
"नमस्तस्मै वराहाय लीलयोद्ध ते न सर्वत्र भवादृशाः ॥"
खुरयोर्मध्यगो यस्य मेरुः ३। "असत्यार्थाभिधायित्वा-

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१ A च. २ A adds च. ३ B वृत्तयो.

"स्तैमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्तिः
मध्येक्षीराब्धि मग्नाः स्फुटमथ च वयं कोऽयमीदृक्प्रकारः।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वद्यशोभिः
स्तोकावस्थानदुःस्थैस्त्रिजगति धवले विस्मयन्ते मृगाक्ष्यः॥"

यथा च—

"अश्यद्भूभुग्नभोगीश्वरफणपवनाध्मातपातालतालुः(मूलः)
त्रुट्यन्नानागिरीन्द्रावलिशिखरखरास्फाललोलाम्बुराशिः।
उद्यन्नीरन्ध्रधूलीविधुरसुरवधूमुच्यमानोपशल्यः[1]
कल्योद्योगस्य यस्य त्रिभुवनदमनः[2] सैन्यसम्मर्द आसीत्॥"

आहुश्च—"दृष्टं किञ्चिददृष्टमन्यदपरं वाचालवार्त्तार्पितं
भूयस्तुण्ड(ङ्ग)पुराणतः परिणतं किञ्चिच्च शास्त्रश्रुतम्।
सूक्त्या वस्तु यदत्र चित्ररचनं तत्काव्यमव्याहतं
रत्नस्येव न तस्य जन्म जलधेर्नो रोहणाद्वा गिरेः॥"

"न" इति यायावरीयः।

"नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्येष्वर्थवादः[3] (?)।
स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च[4]॥"

तत्र श्रौतः—"पुष्पिण्यौ[5] चरतो जङ्घे भूष्णुरात्मा फलेग्रहिः।
शेरेऽस्य सर्वे[6] पाप्मानः श्रमेण प्रपथे हताः॥"

शास्त्रीयः—"आपः पवित्रं प्रथमं पृथिव्या-
मपां पवित्रं परमं च मन्त्राः।
तेषां च सामर्ग्यजुषां पवित्रं
महर्षयो व्याकरणं निराहुः॥"

किञ्च—"यस्तु प्रयुङ्क्ते कुशलो विशेषे[7] शब्दान्यथावद्व्यवहारकाले।
सोऽनन्तमाप्नोति जयं परत्र वाग्योगविद्दुष्यति चापशब्दैः॥

१ A explains as उपकण्ठ.. २ A ०दसनः. ३ B स्तुत्यैर्थवादः. ४ B श्रुतौ शास्त्रे लोके च. ५ A पुष्पिन्यौ. ६ B सर्वपाप्मानः. ७ B षैः.

“कः? । वाग्योगविदेव । कुत एतत्? । यो हि शब्दाञ्जानात्यपशब्दानप्यसौ जानाति । यथैव हि शब्दज्ञाने धर्म एवमपशब्दज्ञानेऽप्यधर्मः । अथवा भूयानधर्मः प्राप्नोति । भूयांसो ह्यपशब्दा अल्पीयांसः शब्दाः । एकैकस्य हि शब्दस्य बहवोऽपभ्रंशाः । तद्यथा गौरित्यस्य शब्दस्य गावी गोणी गोता गोपोतलिकेत्येवमादयोऽपभ्रंशाः । अथ योऽवाग्योगवित् अज्ञानं तस्य शरणम् । नात्यन्तायाज्ञानं शरणं भवितुमर्हति । यो ह्यजानन्वै ब्राह्मणं हन्यात्सुरां वा पिबेत्सोऽपि, मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति जयं परत्र वाग्योगविद्दुष्यति चापशब्दैः । कः? । अवाग्योगविदेव । अथ यो वाग्योगवित् विज्ञानं तस्य शरणम् । क्व पुनरिदं पठितम्? । भ्राजा नाम श्लोकाः । किञ्च भोः श्लोका अपि प्रमाणम्? । किञ्चातः? । यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति—

‘यद्यु(दु)दुम्बरवर्णानां घटीनां मण्डलं महत् ।
पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत् ॥’ इति ।

प्रमत्तगीत एष तत्रभवतो यस्त्वप्रमत्तगीतस्तत्प्रमाणमेव” इति गोनर्दीयः ।

लौकिकः—“गुणानुरागमिश्रेण यशसा तव सर्पता ।
दिग्वधूनां मुखे जातमकस्मादर्द्धकुङ्कुमम् ॥”

“असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम्” इत्यपरे। यथा एवं—

“वयं बाल्ये डिम्भास्तरुणिमनि यूनः परिणता-
वपीच्छामो वृद्धान्परिणयविधेस्तु स्थितिरियम् ।
त्वयाऽऽरब्धं जन्म क्षपयितुममार्गेण किमिदं
न नो गोत्रे पुत्रि क्वचिदपि सतीलाञ्छनमभूत् ॥”

“अस्त्ययमुपदेशः । किन्तु निषेध्यत्वेन न विधेयत्वेन” इति यायावरीयः । य एवंविधा विधयः परस्त्रीषु पुंसां सम्भवन्ति तानवबु-

१ C दुष्यति अपशब्दैः क ? । B क. । अवाग्योगवित् । अथ वाग्योगवित् । ज्ञानं तस्य शरणम् । नात्यन्ताय ज्ञानं भवितुमर्हति । योऽह्यजानन् ब्राह्मणं हन्यात् सुरां वा पिबेत् सोऽपि मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति । किञ्चात. । ॰यतः यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति । क्व पुनरिदं पठितमित्याचार्याः । भ्रान्ता नाम श्लोकास्तेष्विति गोनर्दीयः । किञ्च भोः श्लोक एव प्रमाणम् । तदनेनापि प्रमाणेन भवितव्यमित्याचार्या. “यद्युदुम्बरवर्णानां घटीनां मण्डलं महत् । पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत्” प्रमत्तगीतमेतद्भगवतो यस्त्वप्रमत्तगीतं तत्प्रमाणमेवेति गोनर्दीयः ॥

ध्येतेति कवीनां भावः । किञ्च "कविवचनायत्ता लोकयात्रा । सा च निःश्रेयसमूलम्" इति महर्षयः । यदाहुः—

"काव्यमय्यो गिरो यावच्चरन्ति विशदा भुवि ।
तावत्सारस्वतं स्थानं कविरासाद्य मोदते ॥"

किञ्च—"श्रीमन्ति राज्ञां चरितानि यानि
प्रभुत्वलीलाश्च सुधाशिनां याः ।
ये च प्रभावास्तपसामृषीणां
ताः सत्कविभ्यः श्रुतयः प्रसूताः ॥"

उक्तञ्च—"ख्याता नराधिपतयः कविसंश्रयेण
राजाश्रयेण च गताः कवयः प्रसिद्धिम् ।
राज्ञा समोऽस्ति न कवेः परमोपकारी
राज्ञो न चास्ति कविना सदृशः सहायः ॥
वल्मीकजन्मा स कविः पुराणः
कवीश्वरः सत्यवतीसुतश्च ।
यस्य प्रणेता तदिहानवद्यं
सारस्वतं वर्त्म न कस्य वन्द्यम् ? ॥"

"असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यम्" इति च केचित् । यथा—

"प्रसर्पत्प्रग्रीवैर्भृतभुवनकुक्षिर्झणझणा-
करालः प्रागल्भ्यं वदति तरुणीनां प्रणयिषु ।
विलासव्यत्यासाज्जघनफलकास्फालनघन-
स्फुटच्छेदोत्सिक्तः कलकनककाञ्चीकलकलः ॥"

अपि च—"नित्यं त्वयि प्रचुरचित्रकपत्त्र[1]भङ्गी-
ताटङ्कताडनविपाण्डुरगण्डलेखाः ।
खिद्यन्तु रत्नरशनारणनाभिराम-
कामार्तिनर्तितनितम्बतटास्तरुण्यः ॥"

"प्रक्रमापन्नो निबन्धनीय एवायमर्थः" इति यायावरीयः । तदिदं श्रुतौ शास्त्रे चोपलभ्यते । तत्र याजुषः—

१ A तंकि.

"योनिरुदूखलं शिश्नं मुसलं मिथुनमेवैतत्[1] प्रजननं क्रियते ॥"

आर्षः—"उपोप मे परामृश मा मे दभ्राणि मन्यथाः ।
सर्वाऽहमस्मि रोमशा गन्धारीणामिवाविका[2] ॥"

शास्त्रीयः—"यस्याः प्रसन्नधवलं चक्षुः पर्यन्तपक्ष्मलम् ।
नवनीतोपमं तस्या भवति स्मरमन्दिरम् ॥"

पदवाक्यविवेकोऽयमिति किञ्चित्प्रपञ्चितः ।
अथ वाक्यप्रकारांश्च कांश्चिदन्यान्निबोधत ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
षष्ठोऽध्यायः पदवाक्यविवेकः ॥

सप्तमोऽध्यायः पाठप्रतिष्ठा ।

वाक्यं वचनमिति व्यवहरन्ति । तच्च त्रिधा प्रणेतृभेदेन ब्राह्मं, शैवं, वैष्णवमिति । तदिदं वायुप्रोक्तपुराणादिभ्य उपलब्धं यदुत ब्राह्मं वचः पञ्चधा स्वायम्भुवमैश्वरमार्षमार्षीकमार्षिपुत्रकं च [इति]। स्वयम्भूर्ब्रह्मा तस्य स्वायम्भुवम् । तन्मनोजन्मानो भृगुप्रभृतयः पुत्रास्ते ईश्वरास्तेषामैश्वरम् । ईश्वराणां सुता ऋषयस्तेषामार्षम् । ऋषीणामपत्यानि ऋषीकास्तेषामार्षीकम् । ऋषीकाणां सूनव ऋषिपुत्रकास्तेषामार्षिपुत्रकम् । स्वयम्भुवः प्रथमं वचः श्रुतिः । श्रुतेरन्यच्च[3] स्वायम्भुवम् । तदाहुः—

"सर्वभूतात्मकं भूतं परिवादं च यद्भवेत् ।
क्वचिन्निरुक्तमोक्षार्थं वाक्यं स्वायम्भुवं हि तत् ॥"

तदेव स्तोकरूपान्तरपरिणतमैश्वरं वचः । उक्तञ्च—

"व्यक्तक्रममसंक्षिप्तं दीप्तगम्भीरमर्थवत् ।
प्रत्यक्षं च परोक्षं च लक्ष्यतामैश्वरं[4] वचः ॥"

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१ B तत्ते जननं. २ B गान्धारिणा॰ ३ A omits च. ४ A लिख्यता॰.

आर्षम्—“यत्किञ्चिन्मन्त्रसंयुक्तं युक्तं नामविभक्तिभिः ।
प्रत्यक्षाभिहितार्थं च तदृषीणां वचः स्मृतम् ॥”

आर्षीकम्—“नैगमैर्विविधैः शब्दैर्निपातबहुलं च यत् ।
न चापि सुमह[1]द्वाक्यमृषी[2]काणां वचस्तु तत् ॥”

आर्षिपुत्रकम्—“अविस्पष्टपदप्रायं यच्च स्याद्बहुसंशयम् ।
ऋषिपुत्रवचस्तत्स्यात्ससर्वपरिदेवनम् ॥”

तदुदाहरणानि पुराणेभ्य उपल[3]भेत ।

सारस्वताः कवयो नः पूर्वे इत्थङ्कारं कथयन्ति । ब्रह्मविष्णुरुद्रगुहबृहस्पतिभार्गवादिशिष्येषु चतुःषष्टावुपदि[4]ष्टं वचः पारमेश्वरं क्रमेण च सञ्चरद्देवैर्देवयोनिभिश्च यथामत्युपजीव्यमानं दिव्यमिति व्यपदिश्यते । देवयोनयस्तु—

“विद्याधराप्सरोयक्षरक्षोगन्धर्वकिन्नराः ।
सिद्धगुह्यकभूताश्च पिशाचा देवयोनयः ॥”

तत्र पिशाचादयः शिवानुचराः स्वभूमौ संस्कृतवादिनो मर्त्ये तु भूतभाषया व्यवहरन्तो निबन्धनीयाः । अप्सरसस्तु प्राकृतभाषया । तद्दिव्यं वचश्चतुर्धा वैबुधं वैद्याधरं गान्धर्वं योगिनीगतं च [इति] । शेषाणामेतेष्वेवोपलक्षणं प्रकृतिसादृश्येन । तत्र वैबुधम्—

“समासव्याससंदृब्धं शृङ्गाराद्भुतसम्भृतम् ।
सानुप्रासमुदारं च वचः स्यादमृताशिनाम् ॥”

यथा—“यश्चन्द्रकोटिकरकोरकभारभाजि
बभ्राम बभ्रुणि जटाकुहरे हरस्य ।
तद्वः पुनातु हिमशैलशिलानिकुञ्ज-
झात्कारडम्बरविरावि सुरापगाम्भः ॥”

वैद्याधरम्—“स्तोकानुप्राससच्छायं चतुरोक्ति प्रसादि च ।
द्राघीयसा समासेन विद्धि वैद्याधरं वचः ॥”

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१ A सुमहा०. २ A ऋषीणां हि. ३ B उपलभ्येत. ४ B ०बुद्दिष्टं.

यथा—“प्रणतसुरकिरीटप्रांशुरत्नांशुवंशं[1]-
च्छुरितनखशिखाग्रोद्भासमानारुणाङ्घ्रे ।
उदिततरणिवृन्दोद्दामधामोर्ध्वनेत्र-
ज्वलननिकरदग्धानङ्गमूर्ते नमस्ते ॥”

यथा वा—“भ्रमति भ्रमरकरम्बितनन्दनवनचम्पकस्तबकगौरः ।
वात्याहत इव वियति स्फुटलक्ष्मा रोहिणीरमणः ॥”

गान्धर्वम्—“ह्रस्वैः समासैर्भूयोभिर्विभूषितपदोच्चया ।
तत्त्वार्थग्रथनग्राह्या गन्धर्वाणां सरस्वती ॥”

यथा—“नमः शिवाय सोमाय सगणाय ससूनवे ।
सवृषव्यालशूलाय सकपालाय सेन्दवे ॥”

योगिनीगतम्—“समासरूपकप्रायं गम्भीरार्थपदक्रमम् ।
सिद्धान्तसमयस्थायि योगिनीनामिदं वचः ॥”

यथा—“दुःखेन्धनैकदहनामृतवर्षमेघ
संसारकूपपतनैककरावलम्ब ।
योगीन्द्रदर्पण जगद्गतकृत्स्नतेजः-
प्रत्यक्षचौरवर वीरपते नमस्ते ॥”

महाप्रभावत्वाद्भौजङ्गममपि दिव्यमित्युपचर्यते ।

“प्रसन्नमधुरोदात्तसमासव्यासभागवत् ।
अनोजस्विपदप्रायं वचो भवति भोगिनाम् ॥”

यथा— “सुसार्जि(ज्जि)तां श्रोत्रसुखां सुरूपा-
मनेकरत्नोज्ज्वलचित्रिताङ्गीम् ।
विद्याधरेन्द्रः प्रतिगृह्य वीणां
पिनाकिने गायति मङ्गलानि ॥”

“किमर्थं पुनरनुपदेश्ययोर्ब्राह्मपारमेश्वरयोर्वाक्यमार्गयोरुपन्यासः?” इत्याचार्याः। “सोऽपि कवीनामुपदेशपरः” इति यायावरीयः।

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1 Explained in A as समूह.

यतो नाटकादावीश्वरादीनां देवानां च प्रवेशो तच्छायावन्ति वाक्यानि विधेयानि । इति दिव्यम् ।

इह हि प्रायोवादो यदुत मर्त्यावतारव्यवहाररुचेर्भगवतो वासुदेवस्य वचो वैष्णवम् [इति] । तन्मानुषमिति व्यपदिशन्ति । तच्च त्रिधा रीतित्रयभेदेन । तदाहुः—

"वैदर्भी गौडीया पाञ्चाली चेति रीतयस्तिस्रः ।
आशु(सु) च साक्षान्निवसति सरस्वती तेन लक्ष्यन्ते ॥"

रीतिरूपं वाक्यत्रितयम् । काकुः पुनरनेकयति । "काकुर्व(व)क्रोक्तिर्नाम शब्दालङ्कारोऽयम्" इति रुद्रटः । "अभिप्रायवान्पाठधर्मः काकुः । स कथमलङ्कारी स्यात् ?" इति यायावरीयः । सा च द्विधा साकाङ्क्षा निराकाङ्क्षा च । वाक्यान्तराकाङ्क्षिणी साकाङ्क्षा । वाक्योत्तरभाविनी निराकाङ्क्षा । तदेव वाक्यं काकुविशेषेण साकाङ्क्षम् । तदेव काक्वन्तरेण निराकाङ्क्षम् । आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा चेति साकाङ्क्षा । विधिरूपा, उत्तररूपा, निर्णयरूपेति निराकाङ्क्षा । तत्राक्षेपगर्भा—

"यदि मे वल्लभा दूती तदाऽहमपि वल्लभा ।
यदि तस्याः प्रिया वाचः तन्ममापि प्रियप्रियाः ॥"

एवमेव निर्देष्टुर्विधिरूपा । प्रश्नगर्भा—

"गतः स कालो यत्रासीन्मुक्तानां जन्म वल्लिषु ।
वर्तन्ते साम्प्रतं तासां हेतवः शुक्तिसम्पुटाः ॥"

इयमेवोपदेष्टुरुत्तररूपा । वितर्कगर्भा—

"नवजलधरः सन्नद्धोऽयं न दृप्तनिशाचरः
सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।
अयमपि पटुर्धारासारो न बाणपरम्परा
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥"

इयमेवोपदेष्टुर्निर्णयरूपा । ता इमास्तिस्रोऽपि नियतनिबन्धाः । तद्विपरीताः पुनरनन्ताः । तत्राभ्युपगमानुनयकाकू—

"युष्मच्छासनलङ्घनाम्भसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नद्यैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव॥"

अभ्यनुज्ञोपहासकाकु—"मथ्नामि कौरवशतं समरे न कोपा-
दुःशासनस्य रुधिरं न पिबाम्युरस्तः।
सञ्चूर्णयामि गदया न सुयोधनोरू
सन्धिं करोतु भवतां नृपतिः पणेन॥"

एवं त्रिचतुरकाकुयोगोऽपि। तत्र त्रियोगः—

"सेयं पश्यति नो कुरङ्गकवधूस्त्रस्तैवमुद्वीक्षते
तस्याः पाणिरयं न मारुतवलत्पत्राङ्गुलिः पल्लवः।
तारं रोदिति सैव नैष मरुता वेणुः समापूर्यते
सेयं मामभिभाषते प्रियतमा नो कोकिलः कूजति॥"

चतुर्योगः—"उच्यतां स वचनीयमशेषं
नेश्वरे परुषता सखि साध्वी।
आनयैनमनुनीय कथं वा
विप्रियाणि जनयन्ननुनेयः॥"

"सख्या वा नायिकाया वा सखीनायिकयोरथ।
सखीनां भूयसीनां वा वाक्ये काकुरिह स्थिता॥
पदवाक्यविदां मार्गो योऽन्यथैव व्यवस्थितः।
सत्वाङ्गाभिनयो(य)द्योत्या तं काकुः कुरुतेऽन्यथा॥
अयं काकुकृतो लोके व्यवहारो न केवलम्।
शास्त्रेष्वप्यस्य साम्राज्यं काव्यस्याप्येष जीवितम्॥
कामं विवृणुते काकुरर्थान्तरमतन्द्रिता।
स्फुटीकरोति तु सतां भावाभिनयचातुरीम्॥
इत्थं कविर्निबध्नीयादित्थं च मतिमान्पठेत्।
यथा निबन्धनिगदश्छायां काञ्चिन्निषिञ्चति॥

करोति काव्यं प्रायेण संस्कृतात्मा यथा तथा।
पठितुं वेत्ति स परं यस्य सिद्धा सरस्वती॥
यथा जन्मान्तराभ्यासात्कण्ठे कस्यापि रक्तना।
तथैव पाठसौन्दर्यं नैकजन्मविनिर्मितम्॥
ससंस्कृतमपभ्रंशं लालित्यालिङ्गितं पठेत्।
प्राकृतं भूतभाषां च सौष्ठवोत्तरमुद्गिरेत्॥
प्रसन्ने मन्द्रयेद्वाचं तारयेत्तद्विरोधिनि।
मन्द्रतारौ च रचयेन्निर्वाहिणि यथोत्तरम्॥
ललितं काकुसमन्वितमुज्ज्वलमर्थवशकृतपरिच्छेदम्।
श्रुतिसुखविविक्तवर्णं कवयः पाठं प्रशंसन्ति॥
अतितूर्णमतिविलम्बितमुल्बणनादं च नादहीनं च।
अपदच्छिन्नमनावृतमतिमृदु परुषं च निन्दन्ति॥
गम्भीरत्वमनैश्व(ष्ठु)र्यं निर्व्यूढिस्तारमन्द्रयोः[1]।
संयुक्तवर्णलावण्यमिति पाठगुणाः स्मृताः॥
यथा व्याघ्री हरेत्पुत्रान्दंष्ट्राभिश्च न पीडयेत्।
भीता पतनभेदाभ्यां तद्वद्वर्णान्प्रयोजयेत्॥
विभक्तयः स्फुटा यत्र समासश्चाकदर्थितः।
अम्लानः पदसन्धिश्च तत्र पाठः प्रतिष्ठितः॥
न व्यस्तपदयोरैक्यं न भिदां तु समस्तयोः।
न चाख्यातपदम्लानिं विदधीत सुधीः पठन्॥
आगोपालकमायोषिदास्तामेतस्य लेह्यता।
इत्थं कविः पठन्काव्यं वाग्देव्या अतिवल्लभः॥
येऽपि शब्दविदो नैव नैव चार्थविचक्षणाः।
तेषामपि सतां पाठः सुष्ठु कर्णरसायनम्॥
पठन्ति संस्कृतं सुष्ठु कुण्ठाः प्राकृतवाचि ते।
वाणार(राण)सीतः पूर्वेण ये केचिन्मगधादयः॥"
आह स्म—"ब्रह्मन्विज्ञापयामि त्वां स्वाधिकारजिहासया।
गौडस्त्यजतु वा गाथामन्या वाऽस्तु सरस्वती॥

१ C गम्भीरत्वमवैस्वर्य.

नातिस्पष्टो न चाश्लिष्टो न रूक्षो नातिकोमलः ।
न मन्द्रो नातितारश्च पाठी(ठो) गौडेषु वाडवः ॥
रसः कोऽप्यस्तु काप्यस्तु रीतिः कोऽप्यस्तु वा गुणः ।
सगर्वं सर्वकर्णाटाष्टंकारोत्तरपाठिनः ॥
गद्ये पद्येऽथवा मिश्रे काव्ये काव्यमना अपि ।
गेयगर्भे स्थितः पाठे सर्वोऽपि द्रविडः कविः ॥
पठन्ति लट[1]भं लाटाः प्राकृतं संस्कृतद्विषः ।
जिह्वया ललितोल्लापलब्धसौन्दर्यमुद्रया ॥
सुराष्ट्रत्रवणाद्या ये पठन्त्यर्पितसौष्ठवम् ।
अपभ्रंशावदंशानि ते संस्कृतवचांस्यपि ॥
शारदायाः प्रसादेन काश्मीरः सुकविर्जनः ।
कर्णे गुडूचीगण्डूषस्तेषां पाठक्रमः किमु ! ॥
ततः पुरस्तात्कवयो ये भवन्त्युत्तरापथे ।
ते महत्यपि संस्कारे सानुनासिकपाठिनः ॥
मार्गानुगेन निनदेन निधिर्गुणानां
सम्पूर्णवर्णरचनो यतिभिर्विभक्तः ।
पाञ्चालमण्डलभुवां सुभगः कवीनां
श्रोत्रे मधु क्षरति किञ्चन काव्यपाठः ॥
ललल्लकारया जिह्मं जर्जरस्फाररेफया ।
गिरा भुजङ्गाः पूज्यन्ते काव्यभव्यधियो न तु ॥
पञ्चस्थानसमुद्भववर्णेषु यथा स्वरूपनिष्पत्तिः ।
अर्थवशेन च विरतिः सर्वस्वमिदं हि पाठस्य ॥"
सकाकुकलना पाठप्रतिष्ठेयं प्र[2]दर्शिता ।
अर्थानुशासनस्याथ प्रकारः परिकीर्त्त्यते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे सप्तमोऽध्यायः वाक्यविशेषाः काकुकलना पाठप्रतिष्ठा च ॥

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१ B ळटस, २ A तिष्ठिता.

अष्टमोऽध्यायः काव्यार्थयोनयः ।

"श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या[1], समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं च काव्यार्थानां द्वादश योनयः" इत्याचार्याः । "उचितसंयोगेन, योक्तृसंयोगेन, उत्पाद्यसंयोगेन, संयोगविकारेण च सह षोडश" इति यायावरीयः। तत्र श्रौतः। "उर्वशी हाप्सराः पुरूरवसमैडं चकमे"। अत्रार्थे—

"चन्द्राद्बुधः समभवद्भगवान्नरेन्द्र-
माद्यं पुरूरवसमैडमसावसूत[2] ।
तं चाप्सराः स्मरवती चकमे किमन्य-
दत्रोर्वशी स्मितवशीकृतशक्रचेताः ॥"

यथा वा—"यदेतन्मण्डलं तपति तन्महदुक्थं ता ऋचः स ऋचां लोकोऽथ यदेतदर्चिर्दीप्यते तन्महाव्रतं तानि सामानि स साम्नां लोकोऽथ य एष तस्मिन्मण्डले पुरुषः सोऽग्निस्तानि यजूंषि स यजुषां लोकः सैषा त्रय्येव विद्या तपति ।"

अत्रार्थे—"एतद्यन्मण्डलं खे तपति दिनकृतस्ता ऋचोऽर्चींषि यानि
द्योतन्ते तानि सामान्ययमपि पुरुषो मण्डलेऽणुर्यजूंषि ।
एवं यं वेद वेदत्रितयमयमयं वेदवेदी समग्रो
वर्गः स्वर्गापवर्गप्रकृतिरविकृतिः सोऽस्तु सूर्यः श्रिये वः॥"

तच्चेदं वेदहरणम् । यदित्थं कथयन्ति—

"नमोऽस्तु तस्यै श्रुतये यां दुहन्ति पदे पदे ।
ऋषयः शास्त्रकाराश्च कवयश्च यथामति ॥"

स्मार्तः—"बह्वर्थेष्वभियुक्तेन सर्वत्र व्यपलापिना[3] ।
विभावितैकदेशेन[4] देयं यदभियुज्यते ॥"

अत्रार्थे—"हंस प्रयच्छ मे कान्तां गतिस्तस्यास्त्वया हृता ।
सम्भावितैकदेशेन देयं यदभियुज्यते ॥"

१ B प्रमाणं. २ A ०मैल. ३ B प्रपलायिना. ४ V सम्भावितैक०.

ऐतिहासिकः—"न स सङ्कुचितः पन्था येन वाली हतो गतः ।
समये तिष्ठ सुग्रीव मा वालिपथमन्वगाः ॥"

अत्र—"मदं नवैश्वर्यलवेन लम्भितं
विसृज्य पूर्वः समयो विमृश्यताम् ।
जगज्जि[1]घत्सातुरकण्ठपद्धति-
र्न वालिनैवाहि[2]ततृप्तिरन्तकः ॥"

पौराणिकः—"हिरण्यकशिपुर्दैत्यो यां यां स्मित्वाऽप्युदैक्षत ।
भयभ्रान्तैः सुरैश्चक्रे [3]तस्यै तस्यै दिशे नमः ॥"

अत्र—"स सञ्चरिष्णुर्भु[4]वनत्रयेऽपि यां
यदृच्छयाऽशिश्रियदाश्रयः श्रियः ।
अकारि तस्यै मुकुटोपलस्खलत्-
करैस्त्रिसन्ध्यं त्रिदशैर्दिशे नमः ॥"

अत्रा[5]हुः—"श्रुतीनां साङ्गशाखानामितिहासपुराणयोः ।
अर्थग्रन्थः कथाभ्यासः कवित्वस्यैकमौषधम् ॥
इतिहासपुराणाभ्यां चक्षुर्भ्यामिव सत्कविः ।
विवेकाञ्जनशुद्धाभ्यां सूक्ष्ममप्यर्थमीक्षते ॥
वेदार्थस्य निबन्धेन श्लाघ्य[6]न्ते कवयो यथा ।
स्मृतीनामितिहासस्य पुराणस्य तथा तथा ॥"

द्विविधः प्रामाणिको मैमांसिकस्तार्किकश्च । तत्र प्रथमः । शब्दस्य सामान्यमभिधेयं विशेषश्चार्थः । अत्र—

"सामान्यवाचि पदमप्यभिधीयमानं
मां प्राप्य जातमभिधेयविशेषनिष्ठम् ।
स्त्री काचिदित्यभिहिते सततं मनो मे
तामेव वामनयनां विषयीकरोति ॥"

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१ B जिघित्सा°. २ A हत. ३ V त्रिसन्ध्यं त्रिर्दिशे नमः.. ४ B भुवनान्तरेषु
५ B तदाहुः. ६ B श्लाघंते.

तर्केषु साङ्ख्यीयः—"नासतो विद्यते भावो नाभावो विद्यते सतः ।
उभयोरपि दृष्टोऽन्तस्त्वनयोस्तत्त्वदर्शिभिः[1] ॥"

अत्र—"य एते यज्वानः प्रथितमहसो येऽप्यवनिपा
मृगाक्ष्यो याश्चैताः कृतमपरसंसारकथया ।
अमी ये दृश्यन्ते फलकुसुमनम्राश्च तरवो
जगत्येवंरूपा विलसति मृदेषा भगवती ॥"

न्यायवैशेषिकीयः—स किंसामग्रीक ईश्वरः कर्ता ? इति पूर्वपक्षः । निरतिशयैश्वर्यस्य तस्य कर्तृत्वमिति सिद्धान्तः । अत्र—

"किमीहः किंकायः स खलु किमुपायस्त्रिभुवनं
किमाधारो धाता सृजति किमुपादान इति च ।
अतर्क्यैश्वर्ये त्वय्यनवसरदुःस्थो हतधियः
कुतर्कोऽयं कांश्चिन्मुखरयति मोहाय जगतः ॥"

बौद्धीयः—विवक्षापूर्वा हि शब्दास्तामेव विवक्षां सूचयेयुः । अत्र—

"भवतु विदितं शब्दा वक्तुर्विवक्षितसूचकाः
स्मरवति यतः कान्ते कान्तां बलात्परिचुम्बति ।
न न न म म मा मा मां स्प्राक्षीर्निषेधपरं वचो
भवति शिथिले मानग्रन्थौ तदेव विधायकम् ॥"

लौकायतिकः—भूतेभ्यश्चैतन्यं मदशक्तिवत् । अत्र—

"बहुविधमिह साक्षिचिन्तकाः
प्रवदन्त्यन्यमितः[2] कलेवरात् ।
अपि सं[3] सुदति ते न्वे[4] चिन्तकाः
प्रलयं यान्ति सहैव चिन्तया ॥"

आर्हतः—शरीरपरिमाण आत्मा । अन्यथा शरीराफल्यमात्माफल्यं वा ।

१ A ०दर्शिभि.. २ B ०दित॰. ३ C च ४ B स.

अत्र—"शरीरमात्रमात्मानं ये वदन्ति[1] जयन्ति ते ।
तच्चुम्बनेऽपि[2] यज्जातः सर्वाङ्गपुलकोऽस्य मे ॥"

सर्वपार्षदत्वात्काव्यविद्यायाः तानिमानन्यांश्चार्थान्व्युत्पत्तये प्रत्यवेक्षेत । आहुश्च—

"यांस्तर्ककर्कशानर्थान्सूक्तिष्वाद्रियते कविः ।
सूर्यांशव इवेन्दौ ते काञ्चिदर्च(श्च)न्ति कान्तताम् ॥"

समयविद्यासु शैवसिद्धान्तीयः—

"घोरघोरतरातीतब्रह्मविद्याकलातिगः ।
परापरपदव्यापी पायाद्वः परमेश्वरः ॥"

पाञ्चरात्रः—"नाद्यन्तवन्तः कवयः पुराणाः
सूक्ष्मा बृहन्तोऽप्यनुशासितारः ।
सर्वज्वरान्घ्नन्तु ममानिरुद्ध-
प्रद्युम्नसङ्कर्षणवासुदेवाः ॥"

बौद्धसिद्धान्तीयः—"कलिकलुषकृतानि यानि लोके
मयि निपतन्तु विमुच्यतां स लोकः ।
मम हि सुचरितेन सर्वसत्त्वाः
परमसुखेन सुखावनीं प्रयान्तु ॥"

एवं सिद्धान्तान्तरेष्वपि । राजसिद्धान्तत्रय्यामर्थशास्त्रीयः—

"शमव्यायामाभ्यां प्रतिविहिततन्त्रस्य नृपतेः
परं प्रत्यावापः फलति कृतसेकस्तरुरिव ।
बहुव्याजं राज्यं न सुकरमराजप्रणिधिभि-
र्दुराराधा लक्ष्मीरनवहितचित्तं छलयति ॥"

नाट्यशास्त्रीयः—"एवं धारय देवि बाहुलतिकामेवं कुरुष्वाङ्गकं
[3]मात्युच्चैर्नम कुञ्चयाग्रचरणं मां पश्य तावत्स्थितम् ।
देवीं नर्तयतः स्ववक्त्रमुरजेनाम्भोधरध्वानिना
शम्भोर्वः परिपान्तु लम्बितलयच्छेदाहतास्तालिकाः ॥"

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१ A विदन्ति. २ A तच्चासदपि. ३ C मात्युच्चैर्न च.

कामसूत्रीयः—"नाश्चर्यं त्वयि यल्लक्ष्मीः क्षिप्त्वाऽधोक्षजमागता ।
असौ मन्दरतस्त्वं तु प्राप्तः समरतस्तया ॥"

लौकिकस्तु द्विधा प्राकृतो व्युत्पन्नश्च । तयोः प्रथमः—

"स्फुटितपिठरीबन्धश्लाघ्यो विपक्षगृहेऽप्यभूत्
प्रियतम ययोः स्नेहग्रन्थिस्तथा प्रथमं स नौ ।
जनवदधुना सम्मन्यावां वसाव इहैव तौ
धिगपरिचितं प्रेम स्त्रीणां चिराय च जीवितम् ॥"

यथा वा—"इक्षुदण्डस्य मण्डस्य दध्नः पिष्टकृतस्य च ।
वाराहस्य च मांसस्य सैष गच्छति फाल्गुनः ॥"

द्वितीयो द्विधा समस्तजनजन्यः कतिपयजनजन्यश्च । तयोः प्रथमोऽनेकधा देशानां बहुत्वात् । तत्र दाक्षिणात्यः—

"पिबन्त्यास्वाद्य मरिचं ताम्बूलविशदैर्मुखैः ।
प्रियाधरावदंशानि मधूनि द्रमिलाङ्गनाः[1] ॥"

यथा वा—"विरम मदन कस्त्वं चैत्र का शक्तिरिन्दो-
रिह हि कुसुमबाणाः कुण्ठिताग्राः स्खलन्ति ।
हृदयभुव इमास्ताः कुन्तलप्रेयसीनां
प्रहतिकिणकठोरग्रन्थयो[2] वज्रसाराः ॥"

उदीच्यः—"नेपाल्यो वल्लभैः सार्द्धमार्द्रैणमदमण्डनाः ।
ग्रन्थिपर्णकपालीषु नयन्ति ग्रीष्मयामिनीः ॥"

द्वितीयः—"मिथ्यामीलदरालपक्ष्मणि वलत्यन्तः कुरङ्गीदृशो
दीर्घापाङ्गसरित्तरङ्गतरले तल्पोन्मुखं चक्षुषि ।
पत्युः केलिमतः कथां विरमयन्नन्योन्यकण्डूयनात्
कोऽयं व्याहरतीत्युदीर्य निरगात्सव्याजमालीजनः ॥"

कविमनीषानिर्मितं कथातन्त्रमर्थमात्रं वा विरचना । तत्राद्या—

"अस्ति चित्रशिखो नाम खड्गविद्याधराधिपः ।
दक्षिणे मलयोत्सङ्गे रत्नवत्याः[3] पुरः पतिः ॥

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१ B द्रविडांगना. २ A ०ग्रंथिभिर्वज्रसारा. ३ B रत्नावल्या..

तस्य रत्नाकरसुता श्रियो देव्याः सहोदरी ।
स्वयंवरविधावासीत्कलत्रं चित्रसुन्दरी ॥"

द्वितीया—"ज्योत्स्नां लिम्पति चन्दनेन स पुमान्सिञ्चत्यसौ मालती-
मालां गन्धजलैर्मधूनि कुरुते स्वादून्यसौ फाणितैः ।
यस्तस्य प्रथितान्गुणान्प्रथयति श्रीवीरचूडामणेः
तारत्वं स च शाणया मृगयते मुक्ताफलानामपि ॥"

अत्राहुः—"नीचैर्नार्थं[1] कथासर्गे(र्गो) यस्य न प्रतिभाक्षयः ।
स कविग्रामणीरत्र[2] शेषास्तस्य कुटुम्बिनः ॥"

अभिहितेभ्यो यदन्यत्तत्प्रकीर्णकम् । तत्र हस्तिशिक्षीयः—

"मेघानां क्षणहासतामुपगतो हारः प्रकीर्णो दिशा-
माकाशोल्लसितामिता[3]मरवधूपीनस्तनास्फालकः ।
क्षुण्णश्चन्द्र इवोल्बणो मदवशादैरावणप्रेरितः
पायाद्वः परिपाकपाण्डुलवली[4]श्रीतस्करः शीकरः ॥"

रत्नपरीक्षीयः—"द्वौ वज्रवर्णौ जगतीपतीनां
सद्भिः प्रदिष्टौ न तु सार्वजन्यौ ।
यः स्याज्जपाविद्रुमभङ्गशोणो
यो वा हरिद्रारससंनिकाशः ॥"

धनुर्वेदीयः—"स दक्षिणापाङ्गनिविष्टमुष्टिं
नतांसमाकुञ्चितसव्यपादम् ।
ददर्श चक्रीकृतचारुचापं
प्रहर्तुमभ्युद्यतमात्मयोनिम् ॥"

योगशास्त्रीयः—"यः सर्वेषां हृदयकमले प्राणिनामेकहंस-
स्त्वं जागर्षि स्वपिषि च मुहुर्बुध्यसे नापि बुद्धः ।
तं त्वाराध्य प्रविततधियो बन्धभेदं विधाय
ध्वस्तातङ्का विमलमहसस्ते भवन्ति ॥"

१ A नार्थं. २ B ०स्त्वत्र, ३ B ०मराधिपवधू. ४ A B लवलश्री०.

एवं प्रकीर्णकान्तरमपि । उचितसंयोगः-

"पाण्ड्योऽयमंसार्पितलम्बहारः
क्लृप्ताङ्गरागो हरिचन्दनेन ।
आभाति बालातपरक्तसानुः
सनिर्झरोद्गार इवाद्रिराजः ॥"

योक्तृसंयोगः—"कुर्वद्भिः सुरदन्तिनो मधुलिहामस्वादु दानोदकं
तन्वानैर्नमुचिद्रुहो भगवतश्चक्षुःसहस्रव्यथाम् ।
मज्जन्स्वर्गतरङ्गिणीजलभरे पङ्कीकृते पांसुभि-
र्यद्यात्राव्यसनं निनिन्द विमनाः स्वर्लोकनारीजनः ॥"

उत्पाद्यसंयोगः—"उभौ यदि व्योम्नि पृथक्प्रवाहा-
वाकाशगङ्गापयसः पतेताम् ।
तेनोपमीयेत तमालनील-
मामुक्तमुक्तालतमस्य वक्षः ॥"

संयोगविकारः—"गुणानुरागमिश्रेण यशसा तव सर्पता ।
दिग्वधूनां मुखे जातमकस्मादर्द्धकुङ्कुमम् ॥

यथा वा—"उन्माद्यत्यम्बुराशिर्विदलति कुमुदं सङ्कुचन्त्यम्बुजानि
स्यन्दन्ते चन्द्रकान्ताः पतितसुमनसः सन्ति शेफालिकाश्च ।
पीयन्ते चन्द्रिकाम्भः क्रमसरलगलं किं च किञ्चिच्चकोरा-
श्चन्द्रे कर्पूरगौरद्युतिभृति नभसो याति चूडामणित्वम् ॥"

इदं कविभ्यः कथितमर्थोत्पत्तिपरायणम् ।
इह प्रगल्भमानस्य न जात्वर्थकदर्थना ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
अर्थानुशासने षोडश काव्यार्थयोनयः अष्टमोऽध्यायः ॥

नवमोऽध्यायः अर्थव्याप्तिः ।

"स त्रिधा" इति द्रौहिणिः; दिव्यो, दिव्यमानुषो, मानुषश्च । "सप्तधा" इति यायावरीयः; पातालीयो, मर्त्यपातालीयो, दिव्यपातालीयो, दिव्यमर्त्यपातालीयश्च । तत्र दिव्यः—

"स्मृत्वा यन्निजवारवासगतया वीणासमं तुम्बुरो-
रुद्गीतं नलकूबरस्य विरहादुत्कञ्छुलं[1] रम्भया ।
तेनैरावणकर्णचापलमुषा शक्रोऽपि निद्रां जह-
द्भूयः कारित एव हासिनि शचीवक्त्रे दृशां सम्भ्रमम् ॥"

दिव्यमानुषस्तु चतुर्द्धा । दिव्यस्य मर्त्यागमने, मर्त्यस्य च स्वर्गगमन इत्येको भेदः । दिव्यस्य मर्त्यभावे, मर्त्यस्य च दिव्यभाव इति द्वितीयः । दिव्येतिवृत्तपरिकल्पनया तृतीयः । प्रभावाविर्भूतदिव्यरूपतया चतुर्थः । तत्र दिव्यस्य मर्त्यागमनम्—

"श्रियः पतिः श्रीमति शासितुं जग-
ज्जगन्निवासो वसुदेवसद्मनि ।
वसन्ददर्शावतरन्तमम्बरा-
द्धिरण्यगर्भाङ्गभुवं मुनिं हरिः ॥"

मर्त्यस्य स्वर्गगमनम्—

"पाण्डोर्नन्दन नन्दनं वनमिदं सङ्कल्पजैः सीधुभिः
क्लृप्तापानककेलि कल्पतरुषु द्वन्द्वैः सुधालेहिनाम् ।
अप्यत्रेन्दुशिलालवालवलयं सन्तानकानां तले
ज्योत्स्नासङ्गलदच्छनिर्झरजलैर्यत्नं[2] विना पूर्यते[3] ॥"

दिव्यस्य मर्त्यभावः—"इति विकसति तस्मिन्नन्ववाये यदूनां
समजनि वसुदेवो देवकी यत्कलत्रम् ।
किमपरमथ तस्मात्षोडशस्त्रीसहस्र-
प्रणिहितपरिरम्भः पद्मनाभो बभूव ॥"

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१ V A कण्ठुलं, V B कण्ठलं. २ A जलं. ३ A पूर्जते.

मर्त्यस्य दिव्यभावः—"आकाशयानतटकोटिकृतैकपादा-
स्तद्धेमदण्डयुगलान्यवलम्ब्य हस्तैः ।
कौतूहलात्तव तरङ्गविघट्टितानि
पश्यन्ति देवि[1] मनुजाः स्वकलेवराणि ॥"

दिव्येतिवृत्तपरिकल्पना—

"ज्योत्स्नापूरप्रसरविशदे सैकतेऽस्मिन्सरय्वा
वादद्यूतं चिरतरमभूत्सिद्धयूनोः कयोश्चित् ।
एको ब्रूते प्रथमनिहतं कैटभं कंसमन्यः
स त्वं तत्त्वं कथय भवता को हतस्तत्र पूर्वम् ॥"

प्रभावाविर्भूतदिव्यभावः—

"मा गाः पातालमुर्वि[2] स्फुरसि किमपरं पाठ्यमानः कुदैत्य
त्रैलोक्यं पादपीतप्रथिम नहि बले पूरयस्यूनमङ्घ्रेः ।
इत्युत्स्वप्नायमाने भुवनभृति शिशावङ्कसुप्ते यशोदा
पायाच्चक्राङ्कपादप्रणतिपुलकितस्मेरगण्डस्थला वः ॥"

मर्त्यः—"वधूः श्वश्रूस्थाने व्यवहरति पुत्रः पितृपदे
पदे रिक्ते रिक्ते विनिहितपदार्थान्तरमिति ।
नदीस्रोतोन्यायादकलितविवेकक्रमघनं
न च प्रत्यावृत्तिः प्रवहति जगत्पूर्णमथ च ॥"

पातालीयः—

"कर्कोटः कोटिकृत्वः[3] प्रणमति पुरतस्तक्षके देहि चक्षुः
सज्जः सेवाञ्जलिस्ते कपिलकुलिकयोः स्तौति च स्वस्तिकस्त्वाम् ।
पद्मः सद्मैष भक्तेरवलगति पुरः कम्बलोऽयं बलोऽयं
सोत्सर्पः सर्पराजो व्रजतु निजगृहं प्रेष्यतां शङ्खपालः ॥"

मर्त्यपातालीयः—"आर्द्रावले व्रज न नं वेत्स्यपकर्ण कर्णे
द्विः सन्दधाति न शरं हरशिष्यशिष्यः ।
तत्साम्प्रतं समिति पश्य कुतूहलेन
मर्त्यैः शरैरपि किरीटिकिरीटमाथम्[4] ॥"

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१ V A देव. २ B मूर्ध्नि. ३ A कोटिकुण्ठः. ४ A नाथम्.

इहापि पूर्ववत्समस्तामिश्रभेदानुगमः। दिव्यपातालीयः—

"स पातु वो यस्य शिखाश्मकर्णिकं
स्वदेहनालं फणपत्रसञ्चयम्।
विभाति जिह्वायुगलोलकेसरं
पिनाकिनः कर्णभुजङ्गपङ्कजम्॥"

स्वर्गमर्त्यपातालीयः—

"आस्तीको[1]ऽस्ति मुनिः स्म विस्मयकृतः पारीक्षितीयान्मखा-
त्राता तक्षककलक्ष्मणः फणभृतां वंशस्य शक्रस्य च।
उद्वेल्लन्मलयाद्रिचन्दनलतास्वान्दोलनप्रक्रमे[2]
यस्याद्यापि सविभ्रमं फणिवधूवृन्दैर्यशो गीयते॥"

सोऽयमित्थङ्कार[3]मुल्लिख्योपजीव्यमानो निःसीमाऽर्थसार्थः सम्पद्यते। "अस्तु नाम निःसीमाऽर्थसार्थः। किन्तु द्विरूप एवासौ विचारितसुस्थोऽविचारितरमणीयश्च [इति]। तयोः पूर्वमाश्रितानि शास्त्राणि तदुत्तरं काव्यानि" इत्यौद्भटाः। यथा—

"अपां लङ्घयितुं राशिं रुचा पिञ्जरयन्नभः।
खमुत्पपात हनुमान्नीलोत्पलदलद्युतिः[4]॥"

यथा वा—"त आकाशमसिश्याममुत्पत्य परमर्षयः।
आसेदुरोषधिप्रस्थं मनसा समरंहसः॥"

यथा च—"तदेव वारि सिन्धूनां महत्स्थेमार्चिषामिति" इत्यादि॥

"न स्वरूपनिबन्धनमिदं रूपमाकाशस्य सरित्सलिलादेर्वा किन्तु प्रतिभासनिबन्धनम्। न च प्रतिभासस्तादात्म्येन वस्तुन्यवतिष्ठते। यदि तथा स्यात्सूर्याचन्द्रमसोर्मण्डले दृष्ट्या[5] परिच्छिद्यमानद्वादशाङ्गुलप्रमाणे पुराणाद्यागमनिवेदितधरावलयमात्रे न स्तः" इति यायावरीयः। एवं नक्षत्रादीनां सरित्सलिलादीनामन्येषां च। यथाप्रतिभासं च वस्तुनः स्वरूपं शास्त्रकाव्ययोर्निबन्धोपयोगि। शास्त्रे यथा—

१ A अस्तीको. २ V स्वन्दोलन. ३ C मुल्लेख्योपजीव्यमानो. ४ B द्युतिः.
५ C दृष्ट्यपरिच्छिद्यमान.

"प्रशान्तजलभृत्पङ्के विमले वियदम्भसि ।
ताराकुमुदसम्बन्धे हंसायत इवोडुराट् ॥"

काव्यानि पुनरेतन्मयान्येव । "अस्तु नाम निःसीमाऽर्थसार्थः । किन्तु रसवत एव निबन्धो युक्तो न नीरसस्य" इत्य[1]पराजितिः । यदाह—

"मज्जनपुष्पावचयनसन्ध्याचन्द्रोदयादिवाक्यमिह ।
सरसमपि नातिबहुलं प्रकृतरसानन्वितं रचयेत् ॥
यस्तु सरिदद्रिसागरपुरतुरगरथादिवर्णने यत्नः ।
कविशक्तिख्यातिफलो विततधियां नो मतः स इह ॥"

'आम्' इति यायावरीयः । अस्ति चानुभूयमानो रसस्यानुगुणो विगुणश्चार्थः, काव्ये तु[2] कविवचनानि रसयन्ति विरसयन्ति च नार्थाः[3] । अन्वयव्यतिरेकाभ्यां चेदमुपलभ्यते । तत्र सरिद्वर्णनरसवत्ता—

"एतां विलोकय तनूद[4]रि ताम्रपर्णी-
मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।
यस्याः पयांसि परिणाहिषु हारमूर्त्या
वामभ्रुवां परिणमन्ति पयोधरेषु ॥"

अद्रिवर्णनरसवत्ता—

"एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभुव-
श्चापाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।
यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः
पीयन्ते विवृतोर्ध्वचञ्चु विचलत्कण्ठं चकोराङ्गनाः ॥"

सागरवर्णनरसवत्ता—

"धत्ते यत्किलकिञ्चितैकगुरुतामेणीदृशां वारुणी
वैधुर्यं विदधाति दम्पतिरुषां यच्चन्द्रिकार्द्रं नभः ।
यच्च स्वर्गसदां वयः स्मरसुहृन्नित्यं सदा सम्पदां
यल्लक्ष्मीरधिदैवतं च जलधेस्तत्कान्तमाचेष्टितम् ॥"

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१ B अप. २ B omits तु. ३ B omits विरसयन्ति and reads न चार्थाः
४ A तलोदरि. ५ B इच्छाया.

एवं पुरतुरगादिवर्णनरसवत्तापि। विप्रलम्भेऽप्यतिरसवत्ता—

"विधर्माणो भावास्तदुपहित[1]वृत्तेर्न धृतये
सरूपत्वादन्ये विहितविफलौत्सुक्यविरसाः।
ततः स्वेच्छं(स्त्वित्थं) पूर्वे[2]ष्वरसमितरेभ्यः प्रतिहतं
क्व हीनं प्रेयस्या हृदयमिदमन्यत्र रमताम्॥"

कुकविर्विप्रलम्भेऽपि रसवत्तां निरस्यति।
अस्तु वस्तुषु मा वा भूत्कविवाचि रसः स्थितः॥

"यथा तथा वाऽस्तु वस्तुनो रूपं, वक्तृप्रकृतिविशेषायत्ता तु रसवत्ता। तथा च यमर्थं रक्तः स्तौति तं विरक्तो विनिन्दति। मध्यस्थस्तु तत्रोदास्ते" इति पाल्यकीर्तिः।

"येषां वल्लभया समं क्षणमिव स्फारा क्षपा क्षीयते
तेषां शीततरः शशी विरहिणामुल्केव सन्तापकृत्।
अस्माकं न तु वल्लभा न विरहस्तेनोभयभ्रंशिना-
मिन्दू राजति[3] दर्पणाकृतिरयं नोष्णो न वा शीतलः॥"

"विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्" इत्यवन्तिसुन्दरी। तदाह—

"वस्तुस्वभावोऽत्र कवेरतन्त्रं[4]
गुणागुणावुक्तिवशेन काव्ये।
स्तुवन्निबध्नात्यमृतांशुमिन्दुं
निन्दंस्तु दोषाकरमाह धूर्तः॥"

"उभयमुपपन्नम्" इति यायावरीयः।

स पुनर्द्विधा। मुक्तकप्रबन्धविषयत्वेन। तावपि प्रत्येकं पञ्चधा। शुद्धः, चित्रः, कथोत्थः, संविधानकभूः, आख्यानकवांश्च [इति]। तत्र मुक्तेतिवृत्तः शुद्धः। स एव सप्रपञ्चश्चित्रः। वृत्तेतिवृत्तः कथोत्थः। सम्भावितेतिवृत्तः संविधानकभूः। परिकल्पितेतिवृत्तः आख्यानकवान्। तत्र—

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१ B हत. २ A पूर्वेष्वसजदितरेभ्य.. ३ B राजत. ४ BC ०तन्त्रो.

मुक्तके—शुद्धः—“सा पत्युः प्रथमापराधकरणे शिक्षोपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिचित्रां गतिम् ।
स्व[1]च्छैरच्छकपोलभित्तिगलितैः पर्यस्तनेत्रोत्पला
बाला केवलमेव रोदिति लुठल्लोलोदकैरश्रुभिः ॥”

चित्रः—“दूरादुत्सुकमागते विवलितं सम्भाषिणि स्फारितं
संश्लिष्यत्यरुणं गृहीतवसने कोपाञ्चितभ्रूलतम् ।
मानिन्याश्चरणानतिव्यतिकरे बाष्पाम्बुपूर्णं क्षणा-
च्चक्षुर्जा[2]तमहो प्रपञ्चचतुरं जातागसि प्रेयसि ॥”

कथोत्थः—“दत्त्वा रुद्धगतिः खसाधिपतये देवीं ध्रुवस्वामिनीं
यस्मात्खण्डितसाहसो निववृते श्रीश[3]र्मगुप्तो नृपः ।
तस्मिन्नेव हिमालये गुरुगुहाकोणक्वणत्किन्नरे
गीयन्ते तव कार्त्तिकेयनगरस्त्रीणां गणैः कीर्त्तयः ॥”

संविधानकभूः—

“दृष्ट्वैकासनसंस्थि[4]ते प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने निमील्य विहितक्रीडानुबन्धच्छलः ।
ईषद्वक्रितकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासवलत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥”

यथा च—“कुर्वत्या कुङ्कुमाम्भःकपिशितवपुषं यत्तदा राजहंसीं
क्रीडाहंसो मयाऽसावजनि विरहितश्चक्रवाकीभ्रमेण ।
तस्यैतत्पाप्मनो मे परिणमति फलं यत्पुरे प्रेमबन्धा-
देकत्रावां वसावो न च दयित दृशाऽप्यस्ति नौ सन्निकर्षः ॥”

आख्यानक[5]वान्—

“अर्थिजनार्थधृतानां वनकरिणां प्रथमकल्पितैर्दशनैः ।
चक्रे परोपकारी हैहयजन्मा गृहं शम्भोः ॥”

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१ B अच्छै. २ B र्यात. ३ A श्रीसेनगुप्तो. ४ B संगते. ५ B आख्यानवान्.

निबन्ध(न्धे)शुद्धः—"स्तिमितविकसितानामुल्लसद्भ्रूलतानां
मसृणमुकुलितानां प्रान्तविस्तारभाजाम् ।
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां
सुचिरमहमभूवं पात्रमालोकितानाम् ॥"

चित्रः—"अलसवलितमुग्धस्निग्धनिष्पन्दमन्दै-
रधिकविकसदन्तर्विस्मयस्मेरतारैः ।
हृदयमशरणं मे पक्ष्मलाक्ष्याः कटाक्षै-
रपहृतमपविद्धं पीतमुन्मूलितं च ॥"

कथोत्थः—"अभिलाषमुदीरितेन्द्रियः
स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रिया-
मभिशप्तः फलमेतदन्वभूत् ॥"

संविधानकभूः[1]—"क्रोधं प्रभो संहर संहरेति
यावद्गिरः खे मरुतां चरन्ति ।
तावत्स वह्निर्भवनेत्रजन्मा
भस्मावशेषं मदनं चकार ॥"

आख्यानकवान्[2]—"पत्युः शिरश्चन्द्रकलामनेन
स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशी-
र्माल्येन तां निर्वचनं जघान ॥"

किञ्च संस्कृतवत्सर्वास्वपि भाषासु यथासामर्थ्यं यथारुचि यथाकौतुकं चावहितः स्यात् । शब्दार्थयोश्चाभिधानाभिधेयव्यापारप्रगुणतामवबुध्येत ।

तदुक्तम्—

एकोऽर्थः संस्कृतोक्त्या ससुकविरचनः प्राकृतेनापरोऽस्मि-
न्नन्योऽपभ्रंशगीर्भिः किमपरमपरो भूतभाषाक्रमेण ।

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१ A संविभानभूः. २ B आख्यानवान्.

द्वित्राभिः कोऽपि वाग्भिर्भवति चतसृभिः किञ्च कश्चिद्विवेक्तुं
यस्येत्थं धीः प्र[1]गल्भा स्नपयति सुकवेस्तस्य कीर्त्तिर्जगन्ति ॥"

इत्थङ्कारं घनैरर्थैर्व्युत्पन्नमनसः कवेः ।
दुर्गमेऽपि भवेन्मार्गे कुण्ठिता न सरस्वती ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
अर्थानुशासने अर्थव्याप्तिर्नवमोऽध्यायः ॥

दशमोऽध्यायः कविचर्या राजचर्या च ।

गृहीतविद्योपविद्यः काव्यक्रियायै प्रयतेत । नामधातुपारायणे, अभिधानकोशः, छन्दोविचितिः, अलङ्कारतन्त्रं च काव्यविद्याः । कलास्तु चतुःषष्टिरुपविद्याः । सुजनोपजीव्यकविसन्निधिः, देशवार्ता, विदग्धवादो, लोकयात्रा, विद्वद्गोष्ठ्यश्च काव्यमातरः पुरातनकविनिबन्धाश्च । किञ्च—

स्वास्थ्यं प्रतिभाऽभ्यासो भक्तिर्विद्वत्कथा बहुश्रुतता ।
स्मृतिदार्ढ्यमनिर्वेदश्च मातरोऽष्टौ कवित्वस्य ॥

अपि च नित्यं शुचिः स्यात् । त्रिधा च शौचं वाक्शौचं, मनःशौचं, कायशौचं च । प्रथमे शास्त्रजन्मनी । तार्तीयीकं तु सनखच्छेदौ पादौ, सताम्बूलं मुखं, सविलेपनमात्रं वपुः, महार्हमनुल्बणं च वासः, सकुसुमं शिर इति । शुचि शीलनं हि सरस्वत्याः संवननमामनन्ति । स यत्स्वभावः कविस्तदनुरूपं काव्यम् । यादृशाकारश्चित्रकरस्तादृशाकारमस्य चित्रमिति प्रायोवादः । स्मितपूर्वमभिभाषणं, सर्वत्रोक्तिगर्भमभिधानं सर्वतो रहस्यान्वेषणं, परकाव्यदूषणवैमुख्यमनभिहितस्य, अभिहितस्य तु यथार्थमभिधानम् ।

तस्य भवनं सुसंमृष्टं, ऋतुषट्कोचितविविधस्थानं, अनेकतरुमूलकल्पितापाश्रयवृक्षवाटिकं, सक्रीडापर्वतकं, सदीर्घिकापुष्करि-

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१ B प्रपन्ना.

णीकं, ससरित्समुद्रावर्त्तकं, सकुल्याप्रवाहं, सबर्हिणहरिणहारीतं, ससारसचक्रवाकहंसं, सचकोरक्रौञ्चकुररशुकसारिकं, घर्मक्लान्तिचौरं, स[1]भूमिधारागृहयन्त्रलतामण्डपकं, सदोलाप्रेङ्खं च स्यात् । काव्याभिनिवेशखिन्नस्य मनसस्तद्विनिर्वेदच्छेदायाज्ञामूकपरिजनं विजनं वा तस्य स्थानम् । अपभ्रंशभाषणप्रवणः परिचारकवर्गः, समागधभाषाभिनिवेशिन्यः परिचारिकाः । प्राकृतसंस्कृतभाषाविद आन्तःपुरिकाः, मित्राणि चास्य सर्वभाषाविन्दि भवेयुः । सदःसंस्कारविशुद्ध्यर्थं सर्वभाषाकुशलः, शीघ्रवाक्, चार्वक्षरः, इङ्गिताकारवेदी, नानालिपिज्ञः, कविः, लाक्षणिकश्च लेखकः स्यात् । तद्सन्निधावतिरात्रादिषु पूर्वोक्तानामन्यतर(म)ः ।

स्वभवने हि भाषानियमं यथा प्रभुर्विदधाति तथा भवति ।

श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुच्चारानष्टौ वर्णानपास्य स्वान्तःपुर एव प्रवर्त्तितो नियमः, टकारादयश्चत्वारो मूर्द्धन्यास्तृतीयवर्जमूष्माणस्त्रयः क्षकारश्चेति ।

श्रूयते च सू[2]रसेनेषु कु[3]विन्दो नाम राजा; तेन परुषसंयोगाक्षरवर्जमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते चोज्जयिन्यां साहसाङ्को नाम राजा; तेन च[4] संस्कृतभाषात्मकमन्तःपुर एवेति समानं पूर्वेण ।

तस्य सम्पुटिका स[5]फलकखटिका, समु[6]द्गकः, सले[7]खनीकमषीभाजनानि ताडिपत्राणि भूर्जत्वचो वा, सलोहकण्टकानि तालदलानि, सुसम्मृष्टा भित्तयः, सततसन्निहिताः स्युः । "तद्धि काव्यविद्यायाः परिकरः" इत्याचार्याः । "प्रतिभैव परिकरः" इति यायावरीयः ।

"कविः प्रथममात्मानमेव कल्पयेत्; कियान्मे संस्कारः, क्व भाषाविषये शक्तोऽस्मि, किंरुचिर्लोकः परिवृढो वा, कीदृशि गोष्ठ्यां

१ BC सभूतिधारागृह० २ B सौरसेनेषु. ३ BC कविन्दो. ४ B omits च.
५ B सपलक. ६ B समुद्रक ७ A सलेखनी B सलेखनीयक.

विनीतैः[1], क्वास्य वा चेतः संसजत इति बुद्ध्वा भाषाविशेषमाश्रयेत" इत्याचार्याः । "एकदेशकवेरियं नियमतन्त्रणा, स्वतन्त्रस्य पुनरेकभाषावत्सर्वा अपि[2] भाषाः स्युः" इति यायावरीयः । देशविशेषवशेन च भाषाश्रयणं दृश्यते । तदुक्तम्—

"गौडाद्याः संस्कृतस्थाः परिचितरुचयः प्राकृते लाटदेश्याः
सापभ्रंशप्रयोगाः सकलमरुभुवष्टक्कभादानकाश्च ।
आवन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषां भजन्ते
यो मध्येमध्यदेशं निवसति स कविः सर्वभाषानिषण्णः ॥"
जानीयाल्लोकसाम्मत्यं कविः कुत्र ममेति च ।
असम्मतं परिहरेन्मतेऽभिनिविशेत च ॥
जनापवादमात्रेण न जुगुप्सेत चात्मनि ।
जानीयात्स्वयमात्मानं यतो लोको निरङ्कुशः ॥
गीतसूक्तिरतिक्रान्ते स्तोता देशान्तरस्थिते ।
प्रत्यक्षे तु कवौ लोकः सावज्ञः सुमहत्यपि ॥
[3]प्रत्यक्षकविकाव्यं च रूपं च कुलयोषितः ।
गृहवैद्यस्य विद्या च कस्मैचिद्यदि रोचते ॥
इदं महाहासकरं विचेष्टितं
परोक्तिपाटच्चरतारतोऽपि यत् ।
सदुक्तिरत्नाकरतां गतान्कवीन्
कवित्वमात्रेण समेन निन्दति ॥
वचः स्वादु सतां लेह्यं लेशस्वाद्वपि कौतुकात् ।
बालस्त्रीहीनजातीनां काव्यं याति मुखान्मुखम् ॥
कार्यावसरसज्ञानां परिव्राजां महीभुजाम् ।
काव्यं सद्यः कवीनां च भ्रमत्यह्ना दिशो दश ॥
पितुर्गुरोर्नरेन्द्रस्य सुतशिष्यपदातयः ।
अविविच्यैव काव्यानि स्तुवन्ति च पठन्ति च ॥

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१ A. विनीतोसि. २ B omits अपि. ३ B प्रत्यक्षं तु कविकाव्यं.

किञ्च[1] नार्द्धकृतं पठेदसमाप्तिस्तस्य फलमिति कविरहस्यम्। न नवीनमेकाकिनः पुरतः। स हि स्वीयं ब्रुवाणः कतरेण साक्षिणा जीयेत। न च स्वकृतिं बहु मन्येत[2]। पक्षपातो हि गुणदोषौ विपर्यासयति। न च दृप्येत्। दर्पलवोऽपि सर्वसंस्कारानुच्छिनत्ति। परैश्च परीक्षयेत्। यदुदासीनः पश्यति न तदनुष्ठातेति प्रायो वादः। कविमानिनं तु छन्दोऽनुवर्त्तनेन[3] रञ्जयेत्। कविम्मन्यस्य हि पुरतः सूक्तमरण्यरुदितं स्याद्विप्लवेत च। तदाह—

"इदं हि वैदग्ध्यरहस्यमुत्तमं
पठेन्न सूक्तिं कविमानिनः पुरः।
न केवलं तां न विभावयत्यसौ
स्वकाव्यबन्धेन विनाशयत्यपि॥"

अनियतकालाः प्रवृत्तयो विप्लवन्ते तस्माद्दिवसं निशां च यामक्रमेण चतुर्द्धा विभजेत्। स प्रातरुत्थाय कृतसन्ध्यावरिवस्यः सारस्वतं सूक्तमधीयीत। ततो विद्यावसथे यथासुखमासीनः काव्यस्य विद्या उपविद्याश्चानुशीलयेदाप्रहरात्। न ह्येवंविधमन्यत्प्रतिभाहेतुर्यथा प्रत्यग्रसंस्कारः। द्वितीये काव्यक्रियाम्। उपमध्याह्नं स्नायादविरुद्धं भुञ्जीत च। भोजनान्ते काव्यगोष्ठीं प्रवर्त्तयेत्। कदाचिच्च प्रश्नोत्तराणि भिन्दीत। काव्यसमस्याधारणा, मातृकाभ्यासः, चित्रा योगा इत्यायामत्रयम्। चतुर्थे एकाकिनः परिमितपरिषदो वा पूर्वाह्णभागविहितस्य काव्यस्य परीक्षा। रसावेशतः काव्यं विरचयतो न च विवेक्त्री दृष्टिस्तस्मादनुपरीक्षेत[4]। अधिकस्य त्यागो, न्यूनस्य पूरणम्, अन्यथास्थितस्य परिवर्त्तनं, प्रस्मृतस्यानुसन्धानं च। इत्यहीनम्।

सायं सन्ध्यामुपासीत सरस्वतीं च। ततो दिवा विहितपरी[5]क्षितस्याभिलेखनमाप्रदोषात्। यावदार्त्ति स्त्रियमभिमन्येत। द्वितीयतृतीयौ साधु शयीत। सम्यक्स्वापो वपुषः परमारोग्याय। चतुर्थे सप्रयत्नं प्रतिबुध्येत। ब्राह्मे मुहूर्त्ते मनः प्रसीदत्तांस्तानर्थानध्यक्षयति। इत्याहोरात्रिकम्।

१ B omits किञ्च. २ B मन्येत्. ३ B छन्दानु. ४ B तस्मात्तदनु परीक्षयेत्.
५ A परीक्षकस्य.

चतुर्विधश्चासौ; असूर्यम्पश्यो, निषण्णो, दत्तावसरः, प्रायोजनिकश्च [इति]। यो गुहागर्भभूमिगृहादिप्रवेशान्नैष्ठिकवृत्तिः कवत असावसूर्यम्पश्यः। तस्य सर्वे कालाः। यः काव्यक्रियायामभिनिविष्टः कवते न च नैष्ठिकवृत्तिः स निषण्णः। तस्यापि त एव कालाः। यः सेवादिकमविरुन्धानः कवते स दत्तावसरः। तस्य कतिपये कालाः। निशायास्तुरीयो यामार्द्धः। स हि सारस्वतो मुहूर्त्तः। भोजनान्तः। सौहित्यं हि स्वास्थ्यमुपस्थापयति। व्यवायोपरमः। यदार्त्तिविनिवृत्तिरेकमेकाग्रतायतनम्। याप्य[1]यानयात्रा। विषयान्तरविनिवृत्तं हि चित्तं यत्र यत्र प्रणिधीयते तत्र[2] तत्र गुडूचीलागं लगति। यदा यदा चात्मनः क्षणिकतां मन्यते स स काव्यकरणकालः। यस्तु प्रस्तुतं किञ्चन संविधानकमुद्दिश्य कवते, स प्रायोजनिकः। तस्य [3]प्रयोजनवशात्कालव्यवस्था। बुद्धिमदाहार्यबुद्ध्योरियं नियममुद्रा। औपदेशिकस्य पुनरिच्छैव। सर्वे कालाः सर्वाश्च नियममुद्राः।

पुरुषवत् योषितोऽपि कवीभवेयुः। संस्कारो ह्यात्मनि समवैति, न स्त्रैणं पौरुषं वा विभागमपेक्षते। श्रूयन्ते दृश्यन्ते च[4] राजपुत्र्यो महामात्रदुहितरो गणिकाः कौतुकिभार्याश्च शास्त्रप्रहत[5]बुद्धयः कवयश्च।

सिद्धं च प्रबन्धमनेकादर्शगतं कुर्यात्। यदित्थं कथयन्ति—

"निक्षेपो विक्रयो दानं देशत्यागोऽल्पजीविता।
[6]त्रुटिको वह्निरम्भश्च प्रबन्धोच्छेदहेतवः॥
दारिद्र्यं व्यसनासक्तिरवज्ञा मन्दभाग्यता।
दुष्टे द्विष्टे च विश्वासः पञ्च काव्यमहापदः॥" [इति]

पुनः समापयिष्यामि, पुनः संस्करिष्यामि, सुहृद्भिः सह विवेचयिष्यामीति कर्तुराकुलता राष्ट्रोपप्लवश्च प्रबन्धविनाशकारणानि।

अहर्निशाविभागेन य इत्थं कवते कृती।
एकावलीव तत्काव्यं सतां कण्ठेषु लम्बते॥

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१ Explained in A as शिविकागमनं. २ B omits one यत्र and one तत्र. ३ C प्रयोजक०. ४ B omits च. ५ B प्रहि. ६ A त्रुटिमो.

यथा यथाऽभियोगश्च संस्कारश्च भवेत्कवेः ।
तथा तथा निबन्धानां तारतम्येन रम्यता ॥
मुक्तके कवयोऽनन्ताः सङ्घाते कवयः शतम् ।
महाप्रबन्धे तु कविरेको द्वौ दुर्लभास्त्रयः ॥

अत्राह स[1]—"बह्वपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।
अनुज्झितार्थसम्बन्धः प्रबन्धो दुरुदाहरः ॥" [इति]

रीतिं विचिन्त्य विगणय्य गुणान्विगाह्य
शब्दार्थसार्थमनुसृत्य च सूक्तिमुद्राः ।
कार्यो निबन्धविषये विदुषा प्रयत्नः
के पोतयन्त्ररहिता जलधौ प्लवन्ते ॥
लीढाभिधोपनिषदां सविधे बुधाना-
मभ्यस्यतः प्रतिदिनं बहुदृश्वनोऽपि ।
किञ्चित्कदाचन कथञ्चन सूक्तिपाका-
द्वाक्तत्त्वमुन्मिषति कस्यचिदेव पुंसः ॥
इत्यनन्यमनोवृत्तेर्निःशेषेऽस्य क्रियाक्रमे ।
एकपत्नीव्रतं धत्ते कवेर्देवी सरस्वती ॥
सिद्धिः सूक्तिषु सा तस्य जायते जगदुत्तरा ।
मूलै[2]च्छायां न जानाति यस्याः सोऽपि गिरां गुरुः ॥

राजा कविः कविसमाजं विदधीत । राजनि कवौ सर्वो लोकः कविः स्यात् । स काव्यपरीक्षायै सभां कारयेत् । सा षोडशभिः स्तम्भैश्चतुर्भिर्द्वारैरष्टभिर्मत्तवारणीभिरुपेता स्यात् । तदनुलग्नं राज्ञः केलिगृहम् । मध्येसभं चतुःस्तम्भान्तरा हस्तमात्रोत्सेधा समणिभूमिका वेदिका । तस्यां राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निविशेरन् । बहुभाषाकवित्वे यो यत्राधिकं प्रवीणः स तेन व्यपदिश्यते । यस्त्वनेकत्र प्रवीणः स सङ्क्रम्य तत्र तत्रोपविशेत् । ततः परं वेदविद्याविदः प्रामाणिकाः पौराणिकाः स्मार्त्ता भिषजो मौहूर्त्तिका अन्येऽपि तथाविधाः । पूर्वेण प्राकृताः कवयः; ततः परं नटनर्त्तकगायन-

१ B omits स. २ B मूल्यच्छायां.

वादन[1]वाग्जीवनकुशीलवतालावचरा अन्येऽपि तथाविधाः । पश्चिमेनापभ्रंशिनः कवयः; ततः परं चित्रलेप्यकृतो माणिक्यबन्धका वैकटिकाः[2] स्वर्णकारवर्द्धकिलोहकारा अन्येऽपि तथाविधाः । दक्षिणतो भूतभाषाकवयः; ततः परं भुजङ्गा गणिकाः प्लवकशौभिकजम्भकमल्लाः शस्त्रोपजीविनोऽन्येऽपि तथाविधाः ।

तत्र यथासुखमासीनः काव्यगोष्ठीं प्रवर्त्तयेत् भावयेत्परीक्षेत च । वासुदेवसातवाहनशूद्रकसाहसाङ्कादीन्सकलान्सभापतीन्दानमानाभ्यामनुकुर्यात् । तुष्टपुष्टाश्चास्य सभ्या भवेयुः, स्थाने च पारितोषिकं लभेरन् । लोकोत्तरस्य काव्यस्य च यथार्हा पूजा कवेर्वा । अन्तरान्तरा च काव्यगोष्ठीं शास्त्रवादाननुजानीयात् । मध्वपि नान[3]वदंशं स्वदते । काव्यशास्त्रविरतौ विज्ञानिष्वभिरमेत । देशान्तरागतानां च विदुषामन[4](न्य)द्वारा सङ्गं कार(म)येदौचित्याद्यावत्स्थिति पूजां च । वृत्तिकामांश्चोपजपेत्[5] सङ्गृह्णीयाच्च । पुरुषरत्नानामेक एव राजोदन्वान्भाजनम् । राजचरितं च राजोपजीविनोऽप्यनुकुर्युः । राज्ञ एव ह्यसावुपकारो यद्राजोपजीविनां संस्कारः ।

महानगरेषु च काव्य[6]शास्त्रपरीक्षार्थं ब्रह्मसभाः कारयेत् । तत्परीक्षोत्तीर्णानां ब्रह्मरथयानं पट्टबन्धश्च । श्रूयते चोज्जयिन्यां काव्यकारपरीक्षा—

"इह कालिदासमेण्ठावत्रामररूपसूरभारवयः ।
हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम् ॥"

श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा—

"अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्याडिः ।
वररुचिपतञ्जली इह परीक्षिताः ख्यातिमुपजग्मुः ॥"
इत्थं सभापतिर्भूत्वा यः काव्यानि परीक्षते ।
यशस्तस्य जगद्व्यापि स सुखी तत्र तत्र च ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
कविचर्या राजचर्या च दशमोऽध्यायः ॥

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१ B वादनाग्जीतन. २ B वैगडिक. ३ B नानवरं दंशं. ४ B मन. ५ उपजयेत्.
६ A महाकाव्य.

एकादशोऽध्यायः शब्दहरणम् ।

परप्रयुक्तयोः शब्दार्थयोरुपनिबन्धो हरणम् । तद्द्विधा परित्याज्यमनुग्राह्यं च । तयोः शब्दहरणमेव तावत्पञ्चधा पदतः, पादतः, अर्द्धतः, वृत्ततः, प्रबन्धतश्च [इति] । "तत्रैकपदहरणं न दोषाय" इत्याचार्याः । "अन्यत्र द्व्यर्थपदात्" इति यायावरीयः । तत्र श्लिष्टस्य श्लिष्टपदेन हरणम्—

"दूराकृष्टशिलीमुखव्यतिकरान्नो किं किरातानिमा-
नाराद्व्यावृतपीतलोहितमुखान्किं वा पलाशानपि ।
पान्थाः केसरिणं न पश्यत पुरो[1]ऽप्येनं वसन्तं वने
मूढा रक्षत जीवितानि शरणं यात प्रियां देवताम् ॥"

यथा च—"मा गाः पान्थ प्रियां त्यक्त्वा[2] दूराकृष्टशिलीमुखम् ।
स्थितं पन्थानमावृत्य किं किरातं न पश्यसि ॥"

श्लिष्टपदैकदेशेन हरणम्—

"नाश्चर्यं यदनार्यासावस्तप्रीतिरयं मयि ।
मांसोपयोगं कुर्वीत कथं क्षुद्रहितो जनः ॥"

यथा च—"कोपान्मानिनि किं स्फुरत्यतितरां शोभाधरस्तेऽधरः
किं वा चुम्बन[3]कारणाद्दयित नो वायोर्विकाराद्यम् ।
तस्मात्सुभ्रु सुगन्धिमाहितरसं स्निग्धं भजस्वादरा-
न्मुग्धे मांसरसं ब्रुवन्निति तया गाढं समालिङ्गितः ॥"

श्लिष्टस्य यमकेन हरणम्—"हलमपारपयोनिधिविस्तृतं
प्रहरता हलिना समराङ्गणे ।
निजयशश्च शशाङ्ककलामलं
निरवधीरितमाकुलमासुरम् ॥"

यथा च—"दलयता विशिखैर्बलमुन्मदं
निरवधीरितमाकुलमासुरम् ।
दशसु दिक्षु च तेन यशः सितं
निरवधीरितमाकुलमासुरम् ॥"

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१ A पुर·, २ V मुक्त्वा. ३ B चुंबनकारणादपि तनोर्वायोर्विकारादयं.

श्लिष्टस्य प्रश्नोत्तरेण हरणम्—

"यस्यां भुजङ्गवर्गः कर्णायतेक्षणं कामिनीवदनं च "

यथा च—"किं करोति कियत्कालं वेश्यावेश्मनि कामुकः ।
कीदृशं वदनं वीक्ष्य तस्याः कर्णायतेक्षणम् ॥"

यमकस्य यमकेन हरणम्—

"वरदाय नमो हरये पतति जनो यं स्मरन्नपि न मोहरये ।
बहुशश्चक्रन्द हता मनसि दितिर्येन दैत्यचक्रं दहता ॥"

यथा च—चक्रं दहतारं चक्रन्द हतारम् ।
खड्गेन तवाजौ राजन्नरिनारी ॥

एवमन्योन्यसमन्वयेऽन्येऽपि[1] भेदाः ।

नन्विदमुपदेश्यमेव न भवति ।

यदित्थं कथयन्ति—"पुंसः कालातिपातेन चौर्यमन्यद्विशीर्यति ।
अपि पुत्रेषु पौत्रेषु वाक्चौर्यं च[2] न शीर्यति ॥"

"अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रक्रान्तमिदमस्य संविधानकं प्रक्रान्तं मम, गुडूचीवचनोऽयं मृद्वीकावचनोऽहम्, अनादृतभाषाविशेषोऽयमहमादृतभाषाविशेषः, प्रशान्तज्ञातृकमिदं, देशान्तरितकर्तृकमिदम्, उच्छ[3](त्स)न्ननिबन्धनमूलमिदं, म्लेच्छितकोपनिबन्धनमूलमिदमित्येवमादिभिः कारणैः शब्दहरणेऽर्थहरणे वाभिरमेत" इत्यवन्तिसुन्दरी ।

"त्रिभ्यः पदेभ्यः प्रभृति त्वश्लिष्टेभ्यो हरणम्" इत्याचार्याः[4] ।

यथा—"स पातु वो यस्य जटाकलापे
स्थितः शशाङ्कः स्फुटहारगौरः ।
नीलोत्पलानामिव नालपुञ्जे
निद्रायमाणः शरदीव हंसः ॥"

यथा च—"स पातु वो यस्य हतावशेषा-
स्तत्तुल्यवर्णाञ्जनरञ्जितेषु ।
लावण्ययुक्तेष्वपि वित्रसन्ति
दैत्याः स्वकान्तानयनोत्पलेषु ॥"

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१ B अन्योन्यसंबन्धादन्येपि भेदाः. २ V न विशीर्यते. ३ V उत्सन्न. ४ A चा.

"न" इति यायावरीयः। उल्लेखवान्पदसन्दर्भः परिहरणीयः प्रत्यभिज्ञायातः[1] पादोऽपि। तस्यापि साम्येन किञ्चन दुष्टं स्यात्।

यथा—"इत्युक्तवानुक्तिविशेषरम्यं
मनः समाधाय जयोपपत्तौ।
उदारचेता गिरमित्युदारां
द्वैपायनेनाभिदधे नरेन्द्रः॥"

यथा च—"इत्युक्तवानुक्तिविशेषरम्यं
रामानुजन्मा विरराम मानी।
सङ्क्षिप्तसमाप्तावसरं च वाक्यं
सेवाविधिज्ञैः पुरतः प्रभूणाम्॥"

उल्लेखवान्यथा—"नमः संसारनिर्वाणविषामृतविधायिने।
सप्तलोकोर्मिभङ्गाय शङ्करक्षीरसिन्धवे॥"

यथा च—"प्रसरद्बिन्दुनादाय शुद्धामृतमयात्मने।
नमोऽनन्तप्रकाशाय शङ्करक्षीरसिन्धवे॥"

"पाद एवान्यथात्वकरणकारणं न हरणम्, अपि तु स्वीकरणम्" इत्याचार्याः।

यथा—"त्यागाधिकाः स्वर्गमुपाश्रयन्ते
त्यागेन हीना नरकं व्रजन्ति।
न त्यागिनां किञ्चिदसाध्यमस्ति
त्यागो हि सर्वव्यसनानि हन्ति॥"

यथा च—"त्यागो हि सर्वव्यसनानि हन्ती-
त्यलीकमेतद्भुवि सम्प्रतीतम्।
जातानि सर्वव्यसनानि तस्या-
स्त्यागेन मे मुग्धविलोचनायाः॥"

तदिदं स्वीकरणापरनामधेयं हरणमेव। तद्वदर्धप्रयोगेऽपि। यथा—

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१ AB नाप्रत्यभिज्ञायात..

"पादस्ते नरवर दक्षिणे समुद्रे
पादोऽन्यो हिमवति हेमकूटलग्ने ।
आक्रामत्यलघु महीतलं त्वयीत्थं
भूपालाः प्रणतिमपास्य किन्नु कुर्युः ॥"

यथा चोत्तरार्द्धे[1]—"इत्थं ते विधूतपदद्वयस्य राज-
न्नाश्चर्यं कथमिव सीवनी न भिन्ना ॥"

एवं व्यस्तार्द्धप्रयोगेऽपि[2] । यथा—

"तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न तिग्मरुचिमण्डलमभ्युदेति ।
अभ्युद्गते[3] सकलधामनिधौ[4] तु तस्मि-
न्निन्दोः सिताभ्रशकलस्य च को विशेषः ॥"

यथा च—"तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न किञ्चिदपि गौरतरा हसन्ति ।
ताभिः पुनर्विहसिताननपङ्कजाभि-
रिन्दोः सिताभ्रशकलस्य च को विशेषः ॥"

पादे[5] एवान्यथात्वकरणं न स्वीकरणं पादोनहरणं वा । यथा—

"अरण्ये निर्जने रात्रावन्तर्वेश्मनि साहसे ।
न्यासापह्नवने चैव दिव्या सम्भवति क्रिया ॥"

यथा चोत्तरार्द्धे—

"तन्वङ्गी यदि लभ्येत दिव्या सम्भवति क्रिया ।"

यथा वा—"यस्य केशेषु जीमूता नद्यः सर्वाङ्गसन्धिषु ।
कुक्षौ समुद्राश्चत्वारस्तस्मै तोयात्मने नमः ॥"

यथा चोत्तरार्द्धे—"कुक्षौ समुद्राश्चत्वारः स सहेत स्मरानलम् ॥"

भिन्नार्थानां तु पादानामेकेन पादेनान्वयनं कवित्वमेव । यथा—

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१ B चोत्तरार्द्ध. २ A प्रयोगोपि. ३ B अभ्युद्यते. ४ V S तुहिनधामनिधौ. ५ A पादा.

"किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
व्रजति दिनकरोऽयं यत्र नास्तं कदाचित् ।
भ्रमति विहगसार्थानित्थमापृच्छमानो
रजनिविरहभीतश्चक्रवाको वराकः ॥"

यथा च—"जयति सितविलोलव्यालयज्ञोपवीती
घनकपिलजटान्तभ्रान्तगङ्गाजलौघः ।
अविदितमृगचिह्नामिन्दुलेखां दधानः
परिणतशितिकण्ठ[1]श्यामकण्ठः पिनाकी ॥"

यथा च—"कुमुदवनमपश्रि श्रीमदम्भोजखण्डं
त्यजति मुद[2]मुलूकः प्रीतिमांश्चक्रवाकः ।
उदयमहिमरश्मिर्याति शीतांशुरस्तं
हतविधिललितानां ह्री विचित्रो विपाकः ॥"

यथा[3] च—"किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
घनकपिलजटान्तभ्रान्तगङ्गाजलौघः ।
निवसति स[4] पिनाकी यत्र यायां तदस्मिन्[5]
हतविधिललितानां ह्री विचित्रो विपाकः ॥"

पादोनवत्कतिपयपदप्रयोगोऽपि । यथा—

"या व्यापारवती रसान् रसयितुं काचित्कवीनां नवा
दृष्टिर्या परिनिष्ठितार्थविषयोन्मेषा च वैपश्चिती ।
ते द्वे अप्यवलम्ब्य विश्वमनिशं निर्वर्णयन्तो वयं
श्रान्ता नैव च लब्धमब्धिशयन त्वद्भक्तितुल्यं सुखम् ॥"

यथा च चतुर्थपादे—

"श्रान्ता नैव च लब्धमुत्पलदृशां प्रेम्णः समानं सुखम् ॥"

पादैकदेशग्रहणमपि पदैकदेशोपलक्षणपरम् । यथा—

"असकलहसितत्वात्क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्व्यक्तकर्णोत्पलानि ।

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१ शितिकण्ठ॰.　२ V मुद.　३ A omits यथा च.　४ B न.　५ V सवंशं.

पिबति मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ॥"

यथा चोत्तरार्धे—"पिबतु मधुसुगन्धीन्याननानि प्रियाणां
मयि विनिहितभारः कुन्तलानामधीशः ॥"

वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं हरणं वा । यथा—

"सुभ्रु त्वं कुपितेत्यपास्तमशनं त्यक्ता कथा योषितां
दूरादेव मयोज्झिताः सुरभयः स्रग्दाम(ग्गन्ध)धूपादयः ।
कोपं रागिणि मुञ्च मय्यवनते दृष्टे प्रसीदाधुना
सद्यस्त्वद्विरहाद्भवन्ति दयिते सर्वा ममान्धा दिशः ॥"

एतच्च कान्ताप्रसादनपरं वाक्यं कुपितदृष्टिपरतया व्याख्यातं [1]न स्वीकृतं हृतं वा । यत्तु परकीयं स्वीयमिति प्रोक्ता[2]नामन्यतमेन कारणेन विलपन्ति, तन्न केवलं हरणम्, अपि तु दोषोदाहरणम् । मुक्तकप्रबन्धविषयं तत् । मूल्यक्रयोऽपि हरणमेव । वरमप्राप्तिर्यशसो न पुन[3]र्दुर्यशः ।

सभापतिस्तु द्विधा, उपजीव्य, उपजीवकश्च [इति] । तत्रोपजीवनमात्रेण न कश्चिद्दोषः । यतः सर्वोऽपि परेभ्य एव व्युत्पद्यते । केवलं तत्र समुदायो गुरुः । "तद्वदुक्तिहरणम्" इत्याचार्याः ।

यथा—"ऊरुद्वन्द्वं सरसकदलीकाण्डसब्रह्मचारि ।"

यथा च—"ऊरुद्वयं कद[4]लकन्दलयोः [5]सवंशं
श्रोणिः शिलाफलकसोदरसन्निवेशा ।
वक्षः स्तनद्वितयताडितकुम्भशोभं
सब्रह्मचारि शशिनश्च मुखं मृगाक्ष्याः ॥"

"उक्तयो ह्यर्थान्तरसङ्क्रान्ता न प्रत्यभिज्ञायन्ते, स्वदन्ते च; तदर्थास्तु हरणादपि हरणं स्युः" इति यायावरीयः ।

"नास्त्यचौरः कविजनो नास्त्यचौरो वणिग्जनः ।
स नन्दति विना वाच्यं यो जानाति निगूहितुम् ॥

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१ A omits न. २ B प्रोक्त्वा नान्यतमेनकर. ३ B न तु दु. ४ B कदलि०. ५ A सदंशं.

उत्पादकः कविः कश्चित्कश्चिच्च परिवर्त्तकः ।
आच्छादकस्तथा चान्यस्तथा [१]संवर्गकोऽपरः ॥
शब्दार्थोक्तिषु यः पश्येदिह किञ्चन नूतनम् ।
उल्लिखेत्किञ्चन प्राच्यं मन्यतां स महाकविः ॥"

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे एकादशोऽध्यायः शब्दहरणानि ॥

द्वादशोऽध्यायः शब्दार्थहरणेषु कविप्रभेदाः प्रतिबिम्बकल्पविकल्पस्य च समीक्षा ।

"पुराणकविक्षुण्णे वर्त्मनि दुरापमस्पृष्टं वस्तु, ततश्च तदेव संस्कर्तुं प्रयतेत" इत्याचार्याः । "न" इति वाक्पतिराजः ।

"आसंसारमुदारैः कविभिः प्रतिदिनगृहीतसारोऽपि ।
अद्याप्यभिन्नमुद्रो विभाति वाचां परिस्पन्दः ॥"

"तत्प्रतिभासाय च परप्रबन्धेष्ववदधीत । तदवगाहने हि तदेकयोनयोऽर्थाः पृथक्पृथक् प्रथन्ते" इत्येके । "तत्रत्या[२]नामर्थानां छायया परिवृत्तिः फलम्" इत्यपरे । "महात्मनां हि संवादिन्यो बुद्धय एकमेवार्थमुपस्थापयन्ति, तत्परित्यागाय तानाद्रियेत" इति च केचित् । "न" इति यायावरीयः । सारस्वतं चक्षुरवाङ्मनसगोचरेण प्रणिधानेन दृष्टमदृष्टं चा[३]र्थजातं स्वयं विभजति ।

तदाहुः—सुप्तस्यापि महाकवेः शब्दार्थौ सरस्वती दर्शयति । तदितरस्य तत्र जाग्रतोऽप्यन्धं चक्षुः । [४]अन्यदृष्टचरे ह्यर्थे महाकवयो जात्यन्धाः । तद्विपरीते तु दिव्यदृशः । न तत् त्र्यक्षः सहस्राक्षो वा यच्चर्मचक्षुषोऽपि कवयः पश्यन्ति । मतिदर्पणे कवीनां विश्वं प्रतिफलति । कथं नु वयं दृश्यामह इति महात्मनामहंपूर्विकयैव शब्दार्थाः पुरो धावन्ति । यत्सिद्धप्रणिधाना योगिनः पश्यन्ति, तत्र

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१ Explained in C as अनेककाव्यार्थग्राही. B सवर्ध. २ B तत्रस्था०. ३ A वा. ४ B omits अन्य.

वाचा विचरन्ति कवयः इत्यनन्ता महाकविषु सू(विसृ)क्तयः[इति] “समस्तमस्ति” इति यायावरीयः। किन्तु त्रिपथमर्थमध्यगीष्महि यदुतान्ययोनिर्निह्नुतयोनिरयोनिश्च[इति] । तत्रान्ययोनिर्द्विधा प्रतिबिम्बकल्प, आलेख्य[१]प्रख्यश्च [इति]। निह्नुतयोनिरपि द्विधा तुल्यदेहितुल्यः परपुरप्रवेशसदृशश्च [इति]। [२]अयोनिः पुनरेकादृश(?) एव। तत्र—

अर्थः स एव सर्वो वाक्यान्तरविरचना परं यत्र ।
तदपरमार्थविभेदं काव्यं प्रतिबिम्बकल्पं स्यात् ॥

यथा— “ते पान्तु वः पशुपतेरलिनीलभासः
कण्ठप्रदेशघटिताः फणिनः स्फुरन्तः ।
चन्द्रामृताम्बुकणसेकसुखप्ररूढै-
र्यैरङ्कुरैरिव विराजति कालकूटः ॥”

यथा च—“जयन्ति नीलकण्ठस्य नीलाः कण्ठे महाहयः ।
गलद्गङ्गाम्बु[३]संसिक्तकालकूटाङ्कुरा इव ॥

कियताऽपि यत्र संस्कारकर्मणा वस्तु भिन्नवद्भाति ।
तत्कथितमर्थचतुरैरालेख्यप्रख्यमिति काव्यम् ॥

तत्रैवार्थे यथा—

“जयन्ति धवलव्यालाः शम्भोर्जूटावलम्बिनः ।
गलद्गङ्गाम्बुसंसिक्तचन्द्रकन्दाङ्कुरा इव ॥”

विषयस्य यत्र भेदेऽप्यभेदबुद्धिर्नितान्तसादृश्यात् ।
तत्तुल्यदेहितुल्यं काव्यं बध्नन्ति सुधियोऽपि ॥

यथा—“अवीनादौ कृत्वा भवति तुरगो यावदवधिः
पशुर्धन्यस्तावत्प्रतिवसति यो जीवति सुखम् ।
अमीषां निर्माणं किमपि तदभूद्गन्धकरिणां
वनं वा क्षोणीभृद्भवनमथवा येन शरणम् ॥”

१ A ख. २ B ये अयो. ३ B संसिक्ता·.

अत्रार्थे—"प्रतिगृहमुपलानामेक एव प्रकारो
मुहुरुपकरणत्वादर्घि(र्जि)ताः पूजिताश्च ।
स्फुरति हतमणीनां किन्तु तद्धाम येन
क्षितिपतिभवने वा स्वाकरे वा निवासः ॥"

मूलै[1]क्यं यत्र भवेत्परिकरबन्धस्तु दूरतोऽनेके[2]ः ।
तत्परपुरप्रवेशप्रतिमं काव्यं सुकविभाव्यम् ॥

यथा—"यस्यारातिनितम्बिनीभिरभितो वीक्ष्याम्बरं प्रावृषि
स्फूर्जद्गर्जितनिर्जिताम्बुधिरवस्फाराभ्रवृन्दाकुलम् ।
उत्सृष्टप्रसभाभिषेणनभयस्पष्टप्रमोदाश्रुभिः
किञ्चित्कुञ्चितलोचनाभिरसकृद्घ्राताः कदम्बानिलाः ॥"

अत्रार्थे—"आच्छिद्य प्रियतः कदम्बकुसुमं यस्यारिदारैर्नवं
यात्राभङ्गविधायिनो जलमुचां कालस्य चिह्नं महत् ।
हृष्यद्भिः परिचुम्बितं नयनयोर्न्यस्तं हृदि स्थापितं
सीमन्ते निहितं कथञ्चन ततः कर्णावतंसीकृतम् ॥"

तदेतच्चतुष्टयनिबन्धनाश्च[3] कवीनां द्वात्रिंशद्धरणोपायाः । अमीषां चार्थानामन्वर्था अयस्कान्तवच्चत्वारः कवयः, पञ्चमश्चादृष्टचरार्थदर्शी । तदाहुः—

"भ्रामकश्चुम्बकः किञ्च कर्षको द्रावकश्च सः ।
स कविर्लौकिकोऽन्यस्तु चिन्तामणिरलौकिकः ॥
तन्वानोऽनन्यदृष्टत्वं पुराणस्यापि वस्तुनः ।
योऽप्रसिद्ध्यादिभिर्भ्राम्यत्यसौ स्याद्भ्रामकः कविः ॥
यश्चुम्बति परस्यार्थं वाक्येन स्वेन हारिणा ।
स्तोकार्पितनवच्छायं चुम्बकः स कविर्मतः ॥
परवाक्यार्थमाकृष्य यः स्ववाचि निवेशयेत् ।
समुल्लेखेन केनापि स स्मृतः कर्षकः कविः ॥

[1] B मूल्यैक्यं. [2] A नैक. [3] B च.

अप्रत्यभिज्ञेयतया स्ववाक्ये नवतां नयेत् ।
यो द्रावयित्वा मूलार्थं द्रावकः स भवेत्कविः ॥
चिन्तासमं यस्य रसैकसूतिरुदेति चित्राकृतिरर्थसार्थः ।
अदृष्टपूर्वो निपुणैः पुराणैः कविः स चिन्तामणिरद्वितीयः ॥"

तस्य चायोनिरर्थः । स च त्रिधा लौकिकालौकिकभेदेन, तयोर्मिश्रत्वेन च । तत्र लौकिकः—

"मा कोशकारलतिके वह वर्णगर्वं
किं डम्बरेण चणिके तव कौसुमेन ।
पुण्ड्रेक्षुयष्टिरियमेकतरा चकास्तु
या स्यन्दते रसमृतेऽपि हि यन्त्रयोगात् ॥"

अलौकिकः—"देवी पुत्रमसूत नृत्यत गणाः किं तिष्ठतेत्युद्भुजे
हर्षाद्भृङ्गिरिटावुदाहृतगिरा चामुण्डयाऽऽलिङ्गिते ।
पायाद्वो जितदेवदुन्दुभिघनध्वानप्रवृत्तिस्तयो-
रन्योन्याङ्ग[1]निपातजर्जरजरत्स्थूलास्थिजन्मा रवः ॥"

मिश्रः—"स्थिते कुक्षेरन्तर्मुरजयिनि निःश्वासमरुतो
जनन्यास्तन्नाभीसरसिजपरागोत्करमुचः ।
निपीताः सानन्दं रचितफणचक्रेण हलिना
समन्तादस्यासुः प्रतिदिवसमेनांसि भवतः ॥"

तेषां च चतुर्णामर्थानाम्—

चत्वार एते कथिता मयैव
येऽर्थाः कवीनां हरणोपदेशे ।
[2]प्रत्येकमष्टत्ववशाद्भवन्ति
द्वात्रिंशता तेऽनुगताः प्रभेदैः ॥

तत्र प्रतिबिम्बकल्पविकल्पाः (८) । स एवार्थः पौर्वापर्य[3]विपर्यासाद्व्यत्यस्त[4]कः (१) ।

१ A अन्योन्याङ्क. २ B प्रत्येकमाष्टक्य० ३ B पूर्वापर्य. ४ A व्यस्त.

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यथा—"दृष्ट्वाऽन्यैर्भं छेदमुत्पाद्य रज्ज्वा
यन्तुर्वाचं मन्यमानस्तृणाय ।
गच्छन्दध्रे नागराजः करिण्या
प्रेम्णा तुल्यं बन्धनं नास्ति जन्तोः ॥"

अत्रार्थे—"निर्विवेकमनसोऽपि हि जन्तोः
प्रेमबन्धनमशृङ्खलदाम ।
यत्प्रति प्रतिगजं गजराजः
प्रस्थितश्चिरमधारि करिण्या ॥"

बृहतोऽर्थस्यार्द्धप्रणयनं खण्डम् । (२) ।

यथा—"पुरा पाण्डुप्रायं तदनु कपिशिम्ना कृतपदं
ततः पाकोद्रेकादरुणगुणसंवर्द्धित[1]वपुः ।
शनैः शोषारम्भे स्थपुटनिजविष्कम्भविषमं
वने वीतामोदं बदरमरसत्वं कलयति ॥"

अत्रार्थे—"पाकक्रियापरिचयप्रगुणीकृतेन
संवर्द्धित[2]ारुणगुणं वपुषा निजेन ।
आपादितस्थपुटसंस्थितिशोषपोषा-
देतद्वने विरसतां बदरं बिभर्त्ति ॥"

संक्षिप्तार्थविस्तरेण तैलबिन्दुः । (३) ।

यथा—"यस्य तत्रभराक्रा[3]न्त्या पातालतलगामिनी ।
महावराहदंष्ट्राया भूयः सस्मार मेदिनी ॥"

अत्रार्थे—"यत्तत्राक्रान्तिमज्जत्पृथुलमणिशिलाशल्यवेल्लत्फणान्ते
क्लान्ते पत्यावहीनां चलदचलमहास्तम्भसम्भारसीमा ।
सस्मार स्फारचन्द्रद्युति पुनरवनिस्तद्धिरण्याक्षवक्षः-
स्थूलास्थिश्रेणिशाणानिकषणसितमप्याशु दंष्ट्राग्रमुग्रम् ॥"

अन्यतमभाषानिबद्धं भाषान्तरेण परिवर्त्यते[4] इति नटनेपथ्यम् ।(४)

यथा—"नेच्छइ[5] पासासंकी काओ दिण्णं ऽपि पहिअघरिणीए ।

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१ A वर्गि. २ A वर्गि. ३ A C क्रान्ता. ४ B परिवर्तने नट. ५ नेच्छति पाशाशङ्की काको दत्तमपि पथिकगृहिण्या । अवनतकरतलोद्गलितवलयमध्यस्थितं पिण्डम् ॥

ओहुत्तकरयलोग्गलियवलयमज्झट्ठिअं पिण्डं ॥"[1]
अत्रार्थे—"दत्तं पिण्डं नयनसलिलक्षालनाधौतगण्डं
द्वारोपान्ते कथमपि तया सङ्गमाशानुबन्धात् ।
वक्रग्रीवश्चलनतशिराः पार्श्वसञ्चारिचक्षुः
पाशाशङ्की गलितवलयं नैनमश्नाति काकः ॥"

छन्दसा परिवृत्तिश्छन्दोविनिमयः । (५) ।

यथा—"कान्ते तल्पमुपागते विगलिता नीवी स्वयं बन्धनात्
तद्वासः श्लथमेखलागुणधृतं किञ्चिन्नितम्बे स्थितम् ।
एतावत्सखि वेद्मि केवलमहं तस्याङ्गसङ्गे पुनः
कोऽसौ काऽस्मि रतं नु किं कथमपि स्वल्पाऽपि मे न स्मृतिः ॥"
अत्रार्थे—"धन्यास्तु याः कथयथ प्रियसङ्गमेऽपि[2]
विस्रब्धचाटुकशतानि रतान्तरेषु ।
नीवीं प्रति प्रणिहितश्च करः प्रियेण
सख्यः शपामि यदि किञ्चिदपि स्मरामि ॥"

कारणपरावृत्त्या हेतुव्यत्ययः । (६) ।[3]

यथा—"ततोऽरुणपरिस्पन्दमन्दीकृतरुचिः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥"
अत्रार्थे—"समं कुसुमचापेन गर्भिणीगण्डपाण्डुना ।
उदयाद्रिशिरःसीम्नि निहितं पदमिन्दुना ॥"

दृष्टस्य वस्तुनोऽन्यत्र सङ्क्रमितिः सङ्क्रान्तकम् । (७) ।

यथा—"स्नानार्द्रार्द्रैर्विधुतकबरीबन्धलोलैरिदानीं
श्रोणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम् ।
अप्येतेभ्यो नभसि पततः पङ्क्तिशो वारिबिन्दून्
स्थित्वोद्ग्रीवं कुवलयदृशां केलिहंसाः पिबन्ति ॥"
अत्रार्थे—"सद्यःस्नातजपत्तपोधनजटाप्रान्तस्नुताः प्रोन्मुखैः
पीयन्तेऽम्बुकणाः कुरङ्गशिशुभिस्तृष्णाऽन्यथाविक्लवैः ।

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१ A ओउत्तरकरयलो B ओहुत्तकरयलो. C explains this as अवनतकरतलावगलित.
२ A धन्यासि या कथयसि. C धन्याः स्थ याः कथयथ. ३ B C कारणप्रवृत्त्या.

एतां प्रेमभरालसां च सहसा शुष्यन्मुखीमाकुलः
श्लिष्यन् रक्षति पक्षसम्पुटकृतच्छायः शकुन्तः प्रियाम् ॥"

उभयवाक्यार्थोपादानं सम्पुटः (८)

यथा—"विन्ध्यस्याद्रेः परिसरनदी नर्मदा सुभ्रु सैषा
यादोभर्त्तुः प्रथमगृहिणीं यां विदुः पश्चिमस्य ।
यस्यामन्तःस्फुरितशफर[1]त्रासहासाकुलाक्षी
स्वैरं स्वैरं कथमपि मया तीरमुत्तारिताऽसि ॥"

यथा—"नाभीगुहाबिलविशचलवीचिजात-
मञ्जुध्वनिश्रुतिक[2]णत्कलकुक्कुभानि ।
रेवाजलान्यविरलं गृ[3]हिलीक्रियन्ते
लाटाङ्गनाभिरपराह्णनिमज्जनेषु ॥"

अत्रार्थे—"यद्गुर्व्याभिर्जगाहे गुरुशकुलकुलास्फालनत्रासहास-
व्यस्तोरुस्तम्भिकाभिर्दिशि दिशि सरितां दिग्जयप्रक्रमेषु ।
अम्भो गम्भीरनाभीकुहरकवलनोन्मुक्तिपर्यायलोल-
त्कल्लोलाबद्धमुग्धध्वनिचकितरणत्कुक्कुभं कामिनीभिः ॥"

सोऽयं क[4]वेरकवित्वदायी सर्वथा प्रतिबिम्बकल्पः परिहरणीयः ।

यतः—पृथक्त्वेन न गृह्णन्ति वस्तु काव्यान्तरस्थितम् ।
पृथक्त्वेन न गृह्णन्ति स्ववपुः प्रतिबिम्बितम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे शब्दार्थहरणेषु कविप्रभेदाः प्रतिबिम्बकल्पविकल्पस्य समीक्षा द्वादशोऽध्यायः ॥

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१ B शफरी. २ B कणजल. ३ B गृहिणी० ४ B कवेरवकवित्व.

त्रयोदशोऽध्यायः अर्थहरणेष्वालेख्यप्रख्यादिभेदाः ।

आलेख्यप्रख्यपरिसङ्ख्याः (८) । सदृशसञ्चारणं समक्रमः (१) ।

यथा—"अस्ताद्रिवेश्मनि दिशो वरुणप्रियाया-
स्तिर्यक्कथञ्चिदपयन्त्रणमास्थितायाः ।
गण्डैकपार्श्वमिव कुङ्कुमपङ्कचुम्बि
बिम्बं रुचामधिपतेररुणं[1] रराज ॥"

यथा च—"प्राग्दिशः प्रतिकलं विलसन्त्याः
कुङ्कुमारुणकपोलतलेन ।
साम्यमेति कलितोदयरागः
पश्य सुन्दरि तुषारमयूखः ॥"

अलङ्कृतमनलङ्कृत्याभिधीयत इति विभूषणमोषः (२) ।

यथा—"कुवलयसिति मूले बालचन्द्राङ्कुराभं
तदनु खलु ततोऽग्रे पाकपीताम्रपीतम् ।
अभिनवरविरोचिर्धूमधूम्रं शिखाया-
मिति विविधविकारं द्योतते दैपमर्चिः ॥"

अत्रार्थे—"मनाङ्मूले नीलं तदनु कपिशोन्मेषमुदरे
ततः पाण्डु स्तोकं स्फुरदरुणलेखं च तदनु ।
शिखायामाधूम्रं धृतविविधवर्णक्रममिति
क्षणादर्चिर्दैपं दलयति तमः पुञ्जितमपि ॥"

क्रमेणाभिहितस्यार्थस्य विपरीताभिधानं व्युत्क्रमः (३) ।

यथा तत्रैव—"श्यामं शिखाभुवि मनागरुणं ततोऽधः
स्तोकावपाण्डुरघनं च ततोऽप्यधस्तात् ।
आपिञ्जरं तदनु तस्य तले च नील-
मन्धं तमःपटलमर्दति दैपमर्चिः ॥"

सामान्यनिबन्धे विशेषाभिधानं विशेषोक्तिः (४) ।

यथा—"इत्युद्गते शशिनि पेशलकान्तदूती-
संलापसञ्चलितलोचनमानसाभिः ।

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१ A. रगुणं.

अग्राहि मण्डनविधिर्विपरीतभूषा-
विन्यासहासितसखीजनमङ्गनाभिः ॥"

अत्रार्थे—"चकार काचित्सितचन्दनाङ्के
काञ्चीकलापं स्तनभारपृष्ठे ।
प्रियं प्रति प्रेषितचित्तवृत्ति-
र्नितम्बबिम्बे च बबन्ध हारम् ॥"

उपसर्जनस्यार्थस्य प्रधानतायामुत्तंसः (५) ।

यथा—"दीपयन्नथ नभः किरणौघैः
कुङ्कुमारुणपयोधरगौरः ।
हेमकुम्भ इव पूर्वपयोधे-
रुन्ममज्ज शनकैस्तुहिनांशुः ॥"

अत्रार्थे—"ततस्तमःश्यामलपट्टकञ्चुकं
विपाटयत्किञ्चिदृदृश्यतान्तरा ।
निशातरुण्याः स्थितशेषकुङ्कुम-
स्तनाभिरामं स(श)कलं कलावतः ॥"

तदेव वस्तूक्तिवशादन्यथा क्रियत इति नवनेपथ्यम् (६) ।

यथा—"आननेन्दुशशलक्ष्म कपोले
सादरं विरचितं तिलकं यत् ।
तत्प्रिये विरचितावधिभङ्गे
धौतमीक्षणजलैस्तरलाक्ष्याः ॥"

अत्रार्थे—"शोकाश्रुभिर्वासरखण्डितानां
सिक्ताः कपोलेषु विलासिनीनाम् ।
कान्तेषु कालात्ययमाचरत्सु
स्वल्पायुषः पत्रलता बभूवुः ॥"

परिकरसाम्ये सत्यपि परिकार्यस्यान्यथात्वादेकपरिकार्यः (७) ।

"अव्याद्गजेन्द्रवदनः स इमां त्रिलोकीं
यस्योद्गतेन गगने महता करेण ।

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१ A. नटनेपथ्यम्.

मूलप्ररूढसितदन्तविसाङ्कुरेण
नालायितं तपनविम्बसरोरुहस्य ॥"

अत्रार्थे—"सरलकरदण्डनालं गजवपुषः पुष्करं विभोर्जयति ।
मूलबिसकाण्डभूमौ यत्राभूदेकदंष्ट्रैव ॥"

विकृतेः प्रकृतिप्रापणं प्रत्यापत्तिः (८) ।

यथा—"रविसङ्क्रान्तसौभाग्यस्तुषाराविलमण्डलः ।
निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ॥"

अत्रार्थे—"तस्याः प्रतिद्वन्द्विभवाद्विषादा-
त्सद्यो विमुक्तं मुखमाबभासे ।
निःश्वासबाष्पापगमे प्रपन्नः
प्रसादमात्मीयमिवात्मदर्शः ॥"

ता इमा आलेख्यप्रख्यस्य भिदाः । सोऽयमनुग्राह्यो मार्गः ।

आहुश्च—"सोऽयं भणितिवैचित्र्यात्समस्तो वस्तुविस्तरः ।
नटवद्वर्णिकायोगादन्यथात्वमिवाच्छेति ॥"

अथ तुल्यदेहितुल्यस्य भिदाः (८) । तस्यैव वस्तुनो विषयान्तरयोजनादन्यरूपापत्तिर्विषयपरिवर्त्तः (१) ।

यथा—"ये सीमन्तितगात्रभस्मरजसो ये कुम्भकद्वेषिणो
ये लीढाः श्रवणाश्रयेण फणिना ये चन्द्रशैत्यद्रुहः ।
ते कुप्यद्गिरिजाविभक्तवपुषश्चित्तव्यथासाक्षिणः
स्थाणोर्दक्षिणनासिकापुटभुवः श्वासानिलाः पान्तु वः ॥"

अत्रार्थे—"ये कीर्णक्वथितोदराब्जमधवो ये म्लापितोरःस्रजो
ये तापात्तरलेन तल्पफणिना पीतप्रतीपोज्झिताः ।
ते राधास्मृतिसाक्षिणः कमलया सासूयमाकर्णिता
गाढान्तर्दवथोः प्रतप्तसरलाः श्वासा हरेः पान्तु वः ॥"

द्विरूपस्य वस्तुनोऽन्यतम(र)रूपोपादानं द्वन्द्वविच्छित्तिः (२) ।

यथा—"उत्क्लेशं केशबन्धः कुसुमशररिपोः कल्मषं वः स मुष्या-
द्यत्रेन्दुं वीक्ष्य गङ्गाजलभरलुलितं बालभावादभूताम् ।

१ A. B. मूलावलम्ब.

क्रौञ्चारातिश्च फाण्टस्फुरितशफरिकामोहलोलेक्षणश्रीः
सद्यः प्रोद्यन्मृणालीग्रहणरसलसत्पुष्करश्च द्विपास्यः ॥"

अत्रार्थे—"दिश्याद्धूर्जटिजूटकोटिसरिति ज्योत्स्नालवोद्भासिनी
शाशाङ्की कलिका जलभ्रमिवशाद्द्राग् दृष्टनष्टा सुखम् ।
यां चञ्चच्छफरीभ्रमेण मुकुलीकुर्वन्फणालीं मुहु-
र्मुह्यल्लक्ष्यमहिर्जिघृक्षतितमामाकुञ्चनप्राञ्चनैः ॥"

पूर्वार्थानामर्थान्तरैरन्तरणं रत्नमाला (३) ।

यथा—"कपाले मार्जारः पय इति करांल्लेढि शशिनः
तरुच्छिद्रप्रोतान्बिसमिति करेणुः कलयति ।
रतान्ते तल्पस्थान्हरति वनिताऽप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विभ्रमयति ॥"

अत्रार्थे—"ज्योत्स्नार्चिर्दुग्धबुद्ध्या कवलितमसकृद्भाजने राजहंसैः
स्वांसे कर्पूरपांसुच्छुरणरभसतः सम्भृतं सुन्दरीभिः ।
पुम्भिर्व्यस्तं स्तनान्तात्सिचयमिति रहःसम्भ्रमे वल्लभानां
लीढं द्राक्सिन्धुवारेष्वभिनवसुमनोलम्पटैः षट्पदैश्च ॥"

सङ्ख्यावैषम्येणार्थप्रणयनं सङ्ख्योल्लेखः (४) ।

यथा—"नमन्नारायणच्छायाच्छुरिताः पादयोर्नखाः ।
त्वचन्द्रमिव सेवन्ते रुद्र रुद्रे(द्वे)न्दवो दश (?) ॥"

अत्रार्थे—"उमैकपादाम्बुरुहे स्फुरन्नखे
कृतागसो यस्य शिरःसमागमे ।
षडात्मतामाश्रयतीव चन्द्रमाः
स नीलकण्ठः प्रियमातनोतु वः ॥"

सममभिधायाधिकस्योपन्यासश्चूलिका(५)। द्विधा च सा संवादिनी विसंवादिनी च [इति] ।

तयोः प्रथमा यथा—"अङ्गणे शशिमरीचिलेपने
सुप्तमिन्दुकरपुञ्जसन्निभम् ।
राजहंसमसमीक्ष्य कातरा
रौति हंसवनिताऽश्रुगद्गदम् ॥"

अत्रार्थे—"चन्द्रप्रभाप्रसरहासिनि सौधपृष्ठे
दुर्लक्षपक्षतिपुटां न विवेद जायाम् ।
मूढश्रुतिर्मुखरनूपुरनिःस्वनेन
व्याहारिणीमपि पुरो गृहराजहंसः ॥"

द्वितीया तत्रैवार्थे यथा—"ज्योत्स्नाजलस्नायिनि सौधपृष्ठे
विविक्तमुक्ताफलपुञ्जगौरम् ।
विवेद हंसी दयितं कथञ्चि-
चलत्तुलाकोटिकलैर्निनादैः ॥"

निषेधस्य विधिना निबन्धो विधानापहारः । (६) ।

यथा—"कुरवक कुचाघातक्रीडारसेन वियुज्यसे
बकुलविटपिन् स्मर्त्तव्यं ते मुखासवसेचनम् ।
चरणघटनाशून्यो यास्यस्यशोक सशोकता-
मिति निजपुरत्यागे यस्य द्विषां जगदुः स्त्रियः ॥"

अत्रार्थे—"मुखमदिरया पादन्यासैर्विलासविलोकितै-
र्बकुलविटपी रक्ताशोकस्तथा तिलकद्रुमः ।
जलनिधितटीकान्ताराणां क्रमात्ककुभां जये
झगिति गमिता यद्भर्ग्याभिर्विकासमहोत्सवम् ॥"

बहूनामर्थानामेकत्रोपसंहारो माणिक्यपुञ्जः । (७) ।

यथा—"शैलच्छलेन स्वं दीर्घं भुजमुत्तभ्य[1] भूवधूः ।
निशासख्याः करोतीव शशाङ्कतिलकं मुखे ॥"

यथा च—"फुल्लातिमुक्तकुसुमस्तबकाभिराम-
दूरोल्लसत्किरणकेसरमिन्दुसिंहम् ।
दृष्ट्वोदयाद्रिशिखरस्थितमन्धकार-
दुर्वारवारणघटा व्यघटन्त सद्यः ॥"

यथा च—"संविधातुमभिषेकमुदासे
मन्मथस्य लसदंशुजलौघः ।

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१ B म्य.

यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥"

यथा च—

"उदयति पश्य कृशोदरि दलितत्वक्षीर(त्वक्सार)[1]करणिभिः किरणैः।
उदयाचलचूडामणिरेष पुरो रोहिणीरमणः ॥"

यथा च-"उदयति नवनीतपिण्डपाण्डुः कुमुदवनान्यवघट्टयन्कराग्रैः।
उदयगिरितटस्फुटाट्टहासो रजनिवधूमुखदर्पणः शशाङ्कः॥"

यथा च—"प्रोषितैकेन्दुहंसेऽस्मिन्सस्नाविव तमोऽम्बुभिः ।
नभस्तडागे मदनस्ताराकुमुदहा(भा)सिनि ॥"

अत्रार्थे—"रजनिपुरन्ध्रिरोध्रतिलकस्तिमिरद्विपयूथकेसरी
रजतमयोऽभिषेककलशः कुसुमायुधमेदिनीपतेः ।
अयमुदयाचलैकचूडामणिरभिनवदर्पणो दिशा-
मुदयति गगनसरसि हंसस्य हसन्निव विभ्रमं शशी ॥"

कन्दभूतोऽर्थः कन्दलायमानैर्विशेषैरभिधीयत इति कन्दः । (८)।

यथा—

"विशिखामुखेषु विसरति पुञ्जीभवतीव सौधशिखरेषु।
कुमुदाकरेषु विकसति शशिकलशपरिस्रुता ज्योत्स्ना ॥"

अत्रार्थे—"वियति विसर्पतीव कुमुदेषु बहूभवतीव योषितां
प्रतिफलतीव जरठशरकाण्डपाण्डुषु[2] गण्डभित्तिषु ।
अम्भसि विकसतीव लसतीव[3] सुधाधवलेषु धामसु
ध्वजपटपल्लवेषु ललतीव समीरचलेषु चन्द्रिका ॥
स्फटिकमणिघट इवेन्दुस्तस्यामपिधानमाननमिवाङ्कः ।
क्षरति चिरं तेन यथा ज्योत्स्ना घनसारधूलिरिव ॥
सितमणिकलशादिन्दोर्हरिणहरित्तृणपिधानतो गलितैः ।
रजनिभुजिष्या सिञ्चति नभोऽङ्गणं चन्द्रिकाम्भोभिः ॥
संविधातुमभिषेकमुदासे
मन्मथस्य लसदंशुजलौघः ।

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१ Explained in C as सदृशैः. २ K विपाण्डुषु. ३ K हसतीव.

यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः॥"

ता इमास्तुल्यदेहितुल्यस्य परिसंख्याः। "सोऽयमुल्लेखवाननुग्राह्यो मार्गः" इति सुरानन्दः।

तदाह— "सरस्वती सा जयति प्रकामं
देवी श्रुतिः स्वस्त्ययनं[1] कवीनाम्।
अनर्घतामानयति स्वभङ्ग्या
योल्लिख्य यत्किञ्चिदिहार्थरत्नम्॥"

अथ परपुरप्रवेशसदृशस्य भिदाः (८)। उपनिबद्धस्य वस्तुनो युक्तिमती परिवृत्तिर्हुडयुद्धम्। (१)

यथा— "कथमसौ न भजत्यशरीरतां
हतविवेकपदो हतमन्मथः।
प्रहरतः कदलीदलकोमले
भवति यस्य दया न वधूजने॥"

अत्रार्थे— "कथमसौ मदनो न नमस्यतां
स्थित[2]विवेकपदो मकरध्वजः।
मृगदृशां कदलीललितं वपु-
र्यदभिहन्ति शरैः कुसुमोद्भवैः॥"

प्रकारान्तरेण विसदृशं यद्वस्तु तस्य निबन्धः प्रतिकञ्चुकम्। (२)।

यथा— "माद्यच्चकोरेक्षणतुल्यधाम्नो
धारां दधाना मधुनः पतन्तीम्।
चञ्च्वग्रदष्टोत्पलनालहृद्या
हंसीव रेजे शशिरत्नपारी॥"

अत्रार्थे— "मसारपारेण बभौ दधाना
काचित्सुरां विद्रुमनालकेन।

१ C Explains as ख्यातिकारणं. २ B ति.

वल्लूरवल्लीं दधतेव चञ्च्वा
केलीशुकेनाञ्जलिना धृतेन ॥"

उपमानस्योपमानान्तरपरिवृत्तिर्वस्तुसंचारः। (३)।

यथा— "अविरलमिव दाम्ना पौण्डरीकेण बद्धः
स्नपित इव च दुग्धस्रोतसा निर्भरेण।
कवलित इव कृत्स्नश्चक्षुषा स्फारितेन
प्रसभममृतमेघेनेव सान्द्रेण सिक्तः॥"

अत्रार्थे—"मुक्तानामिव रज्जवो हिमरुचेर्मालाः कलानामिव
क्षीराब्धेरिव वीचयः क्लमनुषः पीयूषधारा इव।
दीर्घापाङ्गनदीं विलङ्घ्य सहसा लीलानुभावाञ्चिताः
सद्यः प्रेमभरोल्लसा मृगदृशो मामभ्यषिञ्चन्दृशः॥

शब्दालङ्कारस्यार्थालङ्कारेणान्यथात्वं धातुवादः। (४)।

यथा— "जयन्ति बाणासुरमौलिलालिताः
दशास्यचूडामणिचक्रचुम्बिनः।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदस्त्र्यम्बकपादपांसवः।

अत्रार्थे— "सन्मार्गालोकनप्रौढिनिरजीकृतजन्तवः।
जयन्त्यपूर्वव्यापाराः पुरारेः पादपांसवः॥"

तस्यैव वस्तुन उत्कर्षेणान्यथाकरणं सत्कारः। (५)।

यथा—"स्नानार्द्रार्द्रैर्विधुतकबरीबन्धलोलैरिदानीं
श्रोणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम्।
अप्येतेभ्यो नभसि पततः पङ्क्तिशो वारिबिन्दून्
स्थित्वोद्ग्रीवं कुवलयदृशां केलिहंसाः पिबन्ति॥"

अत्रार्थे—"लक्ष्म्याः क्षीरनिधेरुदक्तवपुषो वेणीलताग्रच्युता
ये मुक्ताग्रथनामसूत्रसुभगाः प्राप्ताः पयोबिन्दवः।

ते वः पान्तु विशेषसस्पृहदृशा दृष्टाश्चिरं शार्ङ्गिणा
हेलोद्ग्रीवजलेशहंसवनितालीढाः सुधास्वादवः ॥"

पूर्वं सदृशः पश्चाद्भिन्नो जीवञ्जीवकः । (६) ।

यथा— "नयनोदरयोः कपोलभागे
रुचिमद्रत्नगणेषु भूषणेषु ।
सकलप्रतिबिम्बितेन्दुबिम्बा
शतचन्द्राभरणै(णे)व काचिदासीत् ॥"

अत्रार्थे—"भास्वत्कपोलतलकुण्डलपारिहार्य-
सन्मेखलामणिगणप्रतिबिम्बितेन ।
चन्द्रेण भाति रमणी रमणीयवक्त्र-
शोभाभिभूतवपुषेव निषेव्यमाणा ॥"

प्राक्तनवाक्याभिप्रायनिबन्धो भावमुद्रा । (७) ।

यथा— "ताम्बूलवल्लीपरिणद्धपूगा-
स्वेलालतालिङ्गितचन्दनासु ।
तमालपत्रास्तरणासु रन्तुं
प्रसीद शश्वन्मलयस्थलीषु ॥"

अत्रार्थे— "निश्चेतनानामपि युक्तयोगदो
नूनं स एनं मदनोऽधितिष्ठति ।
एला यदाश्लिष्टवतीह चन्दनं
पूगद्रुमं नागलताऽधिरोहति ॥"

पूर्वार्थपरिपन्थिनी वस्तुरचना तद्विरोधी(धिनी) । (८) ।

यथा— "हारो वक्षसि दन्तपत्रविशदं कर्णे दलं कौमुदं
माला मूर्ध्नि दुकूलिनी तनुलता कर्पूरशुक्लौ स्तनौ ।
वक्त्रे चन्दनबिन्दुरिन्दुधवलं बालं मृणालं करे
वेषः किं सित एष सुन्दरि शरच्चन्द्रात्त्वया शिक्षितः ॥"

अत्रार्थे—"मूर्तिर्नीलदुकूलिनी मृगमदैः प्रत्यङ्गपत्रक्रिया
बाहू मेचकरत्नकङ्कणभृतौ कण्ठे मसारावली ।

व्यालम्बालकवल्लरीकमलिकं कान्ताभिसारोत्सवे
यत्सत्यं तमसा मृगाक्षि विहितं वेषे तवाचार्यकम् ॥"

इत्यर्थहरणोपाया द्वात्रिंशदुपदर्शिताः ।
हानोपादानविज्ञाने कवित्वं तत्र मां प्रति ॥
किं चैते हरणोपाया ज्ञेयाः सप्रतियोगिनः ।
अर्थस्य वैपरीत्येन विज्ञेया प्रतियोगिता ॥

किञ्च—शब्दार्थशासनविदः कति नो कवन्ते
यद्वाङ्मयं श्रुतिधनस्य चकास्ति चक्षुः ।
किन्त्वस्ति यद्वचसि वस्तु नवं सदुक्ति-
सन्दर्भिणां स धुरि तस्य गिरः पवित्राः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
अर्थहरणेष्वालेख्यप्रख्यादिभेदास्त्रयोदशोऽध्यायः ॥

चतुर्दशोऽध्यायः जातिद्रव्यक्रियासमयस्थापना ।

अशास्त्रीयमलौकिकं च परम्परायातं यमर्थमुपनिबध्नन्ति कवयः स कविसमयः ।

"नन्वेष दोषः । कथङ्कारं पुनरुपनिबन्धनार्हः?" इत्याचार्याः । "कविमार्गानुग्राही कथमेष दोषः?" इति यायावरीयः । "निमित्तं तर्हि वाच्यम्" इत्याचार्याः । "इदमभिधीयते" इति यायावरीयः ।

पूर्वे हि विद्वांसः सहस्रशाखं साङ्गं च वेदमवगाह्य, शास्त्राणि चावबुध्य, देशान्तराणि द्वीपान्तराणि च परिभ्रम्य, यानर्थानुपलभ्य प्रणीतवन्तस्तेषां देशकालान्तरवशेनान्यथात्वेऽपि तथात्वेनोपनिबन्धो यः स कविसमयः । कविसमयशब्दश्चायं मूलमपश्यद्भिः प्रयोगमात्रदर्शिभिः प्रयुक्तो रूढश्च ।

तत्र कश्चिदाद्यत्वेन व्यवस्थितः कविसमयेनार्थः, कश्चित्परस्परोपक्रमार्थं स्वार्थाय धूर्तैः प्रवर्त्तितः । स च त्रिधा स्वर्ग्यो भौमः

पातालीयश्च [इति] । स्वर्ग्यपातालीययोर्भौमः प्रधानः । स हि महाविषयः । स च चतुर्द्धा जातिद्रव्यगुणक्रियारूपार्थतया । तेऽपि प्रत्येकं त्रिधा असतो निबन्धनात्, सतोप्यनिबन्धनात्, नियमतश्च ।

तत्र सामान्यस्यासतो निबन्धनं यथा—नदीषु पद्मोत्पलादीनि । जलाशयमात्रेऽपि हंसादयः । यत्र तत्र पर्वतेषु सुवर्णरत्नादिकं च । नदीपद्मानि यथा—"दीर्घीकुर्वन्पटु मदकलं कूजितं सारसानां

प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
शिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥"

नदीनीलोत्पलानि—"गगनगमनलीलालम्भितान्स्वेदबिन्दून्

मृदुभिरनिलचारै[1]ः खेचराणां हरन्तीम् ।
कुवलयवनकान्त्या जाह्नवीं सोऽभ्यपश्यत्
दिनपतिसुतयेव व्यक्तदत्ताङ्कपालीम् ॥"

एवं नदीकुमुदाद्यपि । सलिलमात्रे हंसा यथा—

"आसीदस्ति भविष्यतीह स जनो धन्यो धनी धार्मिकः
यः श्रीकेशववत्करिष्यति पुनः श्रीमत्कुडुङ्गेश्वरम् ।
हेलान्दोलितहंससारसकुलक्रेङ्कारसम्मूर्च्छितै-
रित्याघोषयतीव तन्नवनदी यच्चेष्टितं वीचि[2]भिः ॥"

पर्वतमात्रे सुवर्णं यथा—"नागावासश्चित्रपोताभिरामः

[3]स्वर्णस्फातिव्याप्तदिक्चक्रवालः ।
साम्यात्सख्यं जग्मिवानम्बुराशे-
रेष ख्यातस्तेन जीमूतभर्ता ॥"

रत्नानि यथा—"नीलाश्मरश्मिपटलानि महेभमुक्त-

सूत्कारशीकरविस्रञ्जि तटान्तरेषु ।
आलोकयन्ति सरलीकृतकण्ठनालाः
सानन्दमम्बुदधियाऽत्र मयूरनार्यः ॥"

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१ A वा २ AB वारि. ३ A स्वर्णस्फीति.

एवमन्यदपि । सतोऽप्यनिबन्धनं तद्यथा—न मालती वसन्ते, न पुष्पफलं चन्दनद्रुमेषु, न फलमशोकेषु ।

तत्र प्रथमः—"मालतीविमुखश्चैत्रो विकासी पुष्पसम्पदाम् ।
आश्चर्यं जातिहीनस्य कथं सुमनसः प्रियाः ॥"

द्वितीयः—"यद्यपि चन्दनविटपी विधिना फलकुसुमवर्जितो विहितः[1] ।
निजवपुषैव परेषां तथापि सन्तापमपहरति ॥"

तृतीयः—"दैवायत्ते हि फले किं क्रियतामेतदत्र तु वदामः ।
नाशोकस्य किसलयैर्वृक्षान्तरपल्लवास्तुल्याः ॥"

अनेकत्र प्रवृत्तवृत्तीनामेकत्राचरणं नियमः । तद्यथा—समुद्रेष्वेव मकराः, ताम्रपर्ण्यामेव मौक्तिकानि ।

तयोः प्रथमः— "गोत्राग्रहारं नयतो गृहत्वं
स्वनाममुद्राङ्कितमम्बुराशिम् ।
दायादवर्गेषु परिस्फुरत्सु
दंष्ट्रावलेपो मकरस्य वन्द्यः ॥"

द्वितीयः—"कामं भवन्तु सरितो भुवि सप्रतिष्ठाः
स्वादूनि सन्तु सलिलानि च शुक्तयश्च ।
एतां विहाय वरवर्णिनि ताम्रपर्णीं
नान्यत्र सम्भवति मौक्तिककामधेनुः ॥"

असतोऽपि द्रव्यस्य निबन्धनम् । तद्यथा—मुष्टिग्राह्यत्वं सूचीभेद्यत्वं च तमसः, कुम्भापवाह्यत्वं[2] च ज्योत्स्नायाः ।

तत्र प्रथमम्—"तनुलग्ना इव ककुभः भूवलयं चरणचारमात्रमिव ।
दिवमिव चालिकदघ्नीं मुष्टिग्राह्यं तमः कुरुते ॥"

यथा च—"पिहिते कारागारे तमसि च सूचीमुखाग्रनिर्भेद्ये ।
मयि च निमीलितनयने तथापि कान्ताननं व्यक्तम् ॥"

द्वितीयम्—"यन्त्र[3]द्रावितकेतकोदरदलस्रोतःश्रियं बिभ्रती
येयं मौक्तिकदामगुम्फनविधेर्योग्यच्छविः प्रागभूत् ।

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१ C जनितः. २ V कुम्भोपवाह्यत्वं. ३ V शङ्खद्रावित० C तन्त्रद्रावित० तन्त्र is explained as औषध.

[1]उत्सेच्या कलशीभिरञ्जलिपुटैर्ग्राह्या मृणालाङ्कुरैः

पातव्या च शशिन्यमुग्धविभवे सा वर्त्तते चन्द्रिका ॥"

द्रव्यस्य सतोऽनिबन्धनम् । तद्यथा—कृष्णपक्षे सत्या अपि ज्योत्स्नायाः, शुक्लपक्षे त्वन्धकारस्य । तयोः प्रथमम्—

"ददृशाते जनैस्तत्र यात्रायां सकुतूहलैः ।

बलभद्रप्रलम्बघ्नौ पक्षाविव सितासितौ ॥"

द्वितीयम्—"मासि मासि समा ज्योत्स्ना पक्षयोः शुक्लकृष्णयोः ।

तत्रैकः शुक्लतां यातो यशः पुण्यैरवाप्यते ॥"

द्रव्यनियमः । तद्यथा—मलय एव चन्दनस्थानं, हिमवानेव भूर्जोत्पत्तिस्थानम् ।

तत्र प्रथमः—"तापापहारचतुरो नागावासः सुरप्रियः ।

नान्यत्र मलयाद्द्रेर्दृश्यते चन्दनद्रुमः ॥"

द्वितीयः— "न्यस्ताक्षरा धातुरसेन यत्र

भूर्जत्वचः कुञ्जरबिन्दुशोणाः ।

व्रजन्ति विद्याधरसुन्दरीणा-

मनङ्गलेखक्रिययोपयोगम् ॥"

प्रकीर्णकद्रव्यकविसमयस्तु तद्यथा—क्षीरक्षारसमुद्रयोरैक्यं, सागरमहासमुद्रयोश्च ।

तयोः प्रथमः—"शेतां हरिर्भवतु रत्नमनन्तमन्त-

र्लक्ष्मीप्रसूतिरिति नो विवदामहे हे(ऽघे)[2] ।

हा दूरदूरसपयास्तृषितस्य जन्तोः

[3]किं त्वत्र(न्न) कूपपयसः स मरोर्जघन्यः ॥"

द्वितीयः—"रङ्गत्तरङ्गभ्रूभङ्गैस्तर्जयन्तीमिवापगाः ।

स ददर्श पुरो गङ्गां सप्तसागरवल्लभाम् ॥"

असतोऽपि क्रियार्थस्य निबन्धनम् । यथा—चक्रवाकमिथुनस्य निशि भिन्नतटाश्रयणं, चकोराणां चन्द्रिकापानं च ।

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१ V उत्सेक्या. २ V ऽहो. ३ V किन्त्वस्ति सिक्त.

तत्र प्रथमः—"सङ्क्षिपता यामवतीस्तटिनीनां तनयता पयःपूरान्।
रथचरणाह्वयवयसां किं नोपकृतं निदाघेन॥"

द्वितीयः—"एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभुव-
श्चापाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः।
यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः
पीयन्ते विवृतोर्ध्वचञ्चु विचलत्कण्ठं चकोराङ्गनाः॥"

सतोऽपि क्रियार्थ[1]स्यानिबन्धनम्। तद्यथा—दिवा नीलोत्पलानामविकासो, निशानिमित्तश्च शेफालिकाकुसुमानामवस्रंसः।

तत्र प्रथमः—"आलिख्य पत्रमसितागुरुणाभिरामं
रामामुखे क्षणसभाजितचन्द्रबिम्बे।
जातः पुनर्विकसनावसरोऽयमस्ये-
त्युक्त्वा सखी कुवलयं श्रवणे चकार॥"

द्वितीयः— "त्वद्विप्रयोगे किरणैस्तथोग्रै-
र्दग्धाऽस्मि कृत्स्नं दिवसं सवित्रा।
इतीव दुःखं शशिने गदन्ती
शेफालिका रोदिति पुष्पबाष्पैः॥"

नियमस्तु तद्यथा—ग्रीष्मादौ सम्भवतोऽपि कोकिलानां विरुतस्य वसन्त एव, मयूराणां वर्षास्वेव विरुतस्य नृत्तस्य च निबन्धः।

तयोः प्रथमः—"वसन्ते शीतभीतेन कोकिलेन वने रुतम्।
अन्तर्जलगताः पद्माः श्रोतुकामा इवोत्थिताः॥"

द्वितीयः—"मण्डलीकृत्य बर्हाणि कण्ठैर्मधुरगीतिभिः।
कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि॥"

कवीनां समयः सोऽयं जातिद्रव्यक्रियागतः।
गुण[2]स्थोऽथ ततः स्वर्ग्यः पातालीयश्च कथ्यते॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे जातिद्रव्यक्रियासमयस्थापना चतुर्दशोऽध्यायः॥

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१ A मवि. २ C गुणस्थैष.

पञ्चदशोऽध्यायः गुणसमयस्थापना ।

असतो गुणस्य निबन्धनम् । यथा—यशोहासप्रभृतेः शौक्ल्यम्, अयशसः पापप्रभृतेश्च कार्ष्ण्यं, क्रोधानुरागप्रभृतेश्च रक्तत्वम् । तत्र यशःशौक्ल्यम्—

"स्तेमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्ति-
र्मध्येक्षीराब्धि मग्नाः स्फुटमथ च वयं कोऽयमीदृक्प्रकारः ।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वद्यशोभिः
स्तोकावस्थानदुःस्थैस्त्रिजगति धवले विस्मयन्ते मृगाक्ष्यः ॥"[1]

हासशौक्ल्यम्—"अट्टहासच्छलेनास्याद्यस्य फेनौघपाण्डुराः ।
जगत्क्षय इवापीताः क्षरन्ति क्षीरसागराः ॥"

अयशःकृष्णत्वम्—
"प्रसरन्ति कीर्त्तयस्ते तव च रिपूणामकीर्त्तयो युगपत् ।
कुवलयदलसंवलिताः प्रतिदिनमिव[2] मालतीमालाः ॥"

पापकार्ष्ण्यम्—"उत्खातनिर्मलमयूखकृपाणलेखा-
श्यामायिता तनुरभूद्भयकन्धरस्य ।
सद्यःप्रकोपकृतकेशववंशनाश-
सङ्कल्पसंजनितपापमलीमसेव ॥"

क्रोधरक्तता—"आस्थानकुट्टिमतलप्रतिबिम्बितेन
कोपप्रभाप्रसरपाटलविग्रहेण ।
भौमेन मूर्च्छितरसातलकुक्षिभाजा
भूमिश्चचाल चलतोदरवर्त्तिनेव ॥"[3]

अनुरागरक्तता यथा—"गुणानुरागमिश्रेण यशसा तव सर्पता ।
दिग्वधूनां मुखे जातमकस्मादर्द्धकुङ्कुमम् ॥"

सतोऽपि गुणस्यानिबन्धनम् । कुन्दकुड्मलानां कामिदन्तानां च रक्तत्वं, कमलमुकुलप्रभृतेश्च हरितत्वं, प्रियङ्गुपुष्पाणां च पीतत्वम् ।

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१ V स्याः पश्य. २ V प्रतिदिशमिव. ३ V चलतो.

कुन्दकुड्मलाग्ररक्तता—

"द्योतितान्तःसभैः कुन्दकुड्मलाग्रदतः स्मितैः ।
स्नपितेवाभवत्तस्य शुद्धवर्णा सरस्वती ॥"

पद्ममुकुलाद्हरितत्वम्[1]—

"उद्दण्डोद्रपुण्डरीकमुकुलभ्रान्तिस्पृशा दंष्ट्रया
मग्नां लावणसैन्धवेऽम्भसि महीमुद्यच्छतो हेलया ।
तत्कालाकुलदेवदानवकुलैरुत्तालकोलाहलं
शौरेरादिवराहलीलमवतादभ्रंलिहाग्रं वपुः ॥"

प्रियङ्गुपुष्पापीतत्वम्—"प्रियङ्गुश्याममम्भोधिरन्ध्रीणां स्तनमण्डलम् ।
अलङ्कर्तुमिव स्वच्छाः सूते मौक्तिकसम्पदः ॥"

गुणनियमस्तु तद्यथा—सामान्योपादाने माणिक्यानां शोणता, पुष्पाणां शुक्लता, मेघानां कृष्णता च ।

तत्र प्रथमः—"सांयात्रिकैरविरतोपहृतानि कूटैः
श्यामासु तीरघ(व)नराजिषु सम्भृतानि ।
रत्नानि ते दधति कच्चिदिहायताक्षि
मेघोदरोदितदिनाधिपबिम्बशङ्काम् ॥"

पुष्पशुक्लता— "पुष्पं प्रवालोपहितं यदि स्या-
न्मुक्ताफलं वा स्फुटविद्रुमस्थम् ।
ततोऽनुकुर्याद्विशदस्य तस्या-
स्ताम्रौष्ठपर्यस्तरुचः स्मितस्य ॥"

मेघकार्ष्ण्यम्—"मेघश्यामेन रामेण पूतवेदिर्विमानराट् ।
मध्ये महेन्द्रनीलेन रत्नराशिरिवाबभौ ॥"

कृष्णनीलयोः, कृष्णहरितयोः, कृष्णश्यामयोः, पीतरक्तयोः, शुक्लगौरयोरेकत्वेन निबन्धनं च कविसमयः । कथम् । कृष्णनीलयोरैक्यम्—

"नदीं तूर्णं कर्णोप्यनुसृतपुलिनां दाक्षिणात्याङ्गनाभिः
समुत्तीर्णो वर्णामुभयतटच(त)लाबद्धवानीरहाराम् ।

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१ C B पद्ममुकुलानां हरितत्वं. २ V दानवनुतै०.

तटे सह्यस्योच्चैः स्वसलिलनिवहो भाति नीलः स यस्याः
प्रियस्यांसे पीने लुलित इव घनः केशपाशः सुकेश्याः ॥”

कृष्णहरितयोरैक्यम्—“मरकतसदृशं च यामुनं
स्फटिकशिलाविमलं च जाह्नवम् ।
तदुभयमुदकं पुनातु वो
हरिहरयोरिव सङ्गतं वपुः ॥”

कृष्णश्यामलयोरैक्यम्—

“एतत्सुन्दरि नन्दनं शशिमणिस्निग्धालवालद्रुमं
मन्दाकिन्यभिषिक्तमौक्तिकशिले मेरोस्तटे नन्दति ।
यत्र श्यामनिशासु मुञ्चति मिलन्मन्दप्रदोषानिला-
मुद्दामामरयोषितामभिरतं कल्पद्रुमश्चन्द्रिकाम् ॥”

पीतरक्तयोरैक्यम्—

“लेखया विमलविद्रुमभासा सन्ततं तिमिरमिन्दुरुदासे ।
दंष्ट्रया कनकभङ्गपिशङ्ग्या मण्डलं भुव इवादिवराहः ॥”

शुक्लगौरयोरैक्यम्—“कैलासगौरं वृषमारुरुक्षोः
पादार्पणानुग्रहपूतपृष्ठम् ।
अवेहि मां किङ्करमष्टमूर्त्तेः
कुम्भोदरं नाम निकुम्भपुत्रम् ॥”

एवं वर्णान्तरेष्वपि । चक्षुरादेरनेकवर्णोपवर्णनम् ।

तत्र चक्षुषः शुक्लता—

“तिष्ठन्त्या जनसङ्कुलेऽपि सुदृशा सायं गृहप्राङ्गणे
तद्द्वारं मयि निःसहालसतनौ वीक्षामृदु[1] प्रेङ्खति ।
ह्रीनम्राननयैव लोलसरलं निःश्वस्य तत्रान्तरे
प्रेमार्द्राः शशिखण्डपाण्डिममुषो मुक्ताः कटाक्षच्छटाः ॥”

श्यामता—“अथ पथि गमयित्वा रम्यक्लृप्तोपकार्ये
कतिचिदवनिपालः शर्वरीः शर्वकल्पः ।
पुनरविशदयोध्यां[2] मैथिलीदर्शिनीनां
कुवलयितगवाक्षां लोचनैरङ्गनानाम् ॥”

१ B वीक्षां मृदुः २ V पुरमविशदयोध्या.

कृष्णता—"पादन्यासक्वणितरशनास्तत्र लीलावधूतै-
रत्नच्छायाखचितवलिभिश्चामरैः क्लान्तहस्ताः ।
वेश्यास्त्वत्तो नखपदसुखान्प्राप्य वर्षाग्रबिन्दू-
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाक्षान् ॥"

मिश्रवर्णता—"तामुत्तीर्य व्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्क्षेपादुपरि विलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुषामात्मबिम्बं
पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् ॥"

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे गुणसमयस्थापना पञ्चदशोऽध्यायः ॥

षोडशोऽध्यायः स्वर्ग्यपातालीयकविरहस्यस्थापना ।

भौमवत्स्वर्ग्योऽपि कविसमयः । विशेषस्तु चन्द्रमसि शशहरिणयोरैक्यम् ।

यथा—"मा भैः शशाङ्क मम सीधुनि नास्ति राहुः
खे रोहिणी वसति कातर किं बिभेषि ।
प्रायो विदग्धवनितानवसङ्गमेषु
पुंसां मनः प्रचलतीति किमत्र चित्रम् ॥"

यथा च—"अङ्काधिरोपितमृगश्चन्द्रमा मृगलाञ्छनः ।
केसरी निष्ठुराक्षिप्तमृगयूथो[1] मृगाधिपः ॥"

कामकेतने मकरमत्स्ययोरैक्यं यथा—

"चापं पुष्पमयं गृहाण मकरः केतुः समुच्छ्रीयतां
चेतोलक्ष्यभिदश्च पञ्च विशिखाः पाणौ पुनः सन्तु ते ।
दग्धा कापि तवाकृतेः प्रतिकृतिः कामोऽसि किं गूहसे
रूपं दर्शय नात्र शङ्करभयं सर्वे वयं वैष्णवाः ॥"

यथा च—"मीनध्वजस्त्वमसि नो न च पुष्पधन्वा
केलिप्रकाश तव मन्मथता तथापि ।
इत्थं त्वया विरहितस्य मयोपलब्धाः
कान्ताजनस्य जननाथ चिरं विलापाः ॥"

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1 B पूगो.

यथा वा—"आपातमारुतविलोडितसिन्धुनाथो
हात्कारभीतपरिवर्त्तितमत्स्यचिह्नाम् ।
उल्लङ्घ्य यादवमहोदधिभीमवेलां
द्रोणाचलं पवनसूनुरिवोद्धरामि ॥"

अत्रिनेत्रसमुद्रोत्पन्नचन्द्रयोरैक्यम्—

"वन्द्या विश्वसृजो युगादिगुरवः स्वायम्भुवाः सप्त ये
तत्रात्रिर्दिवि सन्दधे नयनजं ज्योतिः स चन्द्रोऽभवत् ।
एका यस्य शिखण्डमण्डनमणिर्देवस्य शम्भोः कला[1]
शेषाभ्योऽमृतमाप्नुवन्ति च सदा स्वाहास्वधाजीविनः ॥"

यथा च[2]—"यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा-
मुपाधिस्तत्रायं जयति जनिकर्तुः प्रकृतिता ।
अयं कस्सम्बन्धो यदनुहरते तस्य कुमुदं
विशुद्धाः शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥"

बहुकालजन्मनोऽपि शिवचन्द्रमसो बालत्वम् ।

"मालायमानामरसिन्धुहंसः
कोटीरवल्लीकुसुमं भवस्य ।
दाक्षायणीविभ्रमदर्पणश्रि
बालेन्दुखण्डं भवतः पुनीतात् ॥"

कामस्य[मूर्तत्वम]मूर्त्तत्वं[3] च यथा—

"अयं स भुवनत्रयप्रथितसंयमः शङ्करो
बिभर्त्ति वपुषाऽधुना विरहकातरः कामिनीम् ।
अनेन किल निर्जिता वयमिति प्रियायाः करं
करेण परिताडयन् जयति जातहासः स्मरः ॥"

यथा च—"धनुर्माला मौर्वी क्वणदलिकुलं लक्ष्यमबला-
मनो भेद्यं शब्दप्रभृति य(तय) इमे पञ्च विशिखाः ।
इयान् जेतुं यस्य त्रिभुवनमनङ्गस्य विभवः
स वः कामः कामान्दिशतु दयितापाङ्गवसतिः ॥"

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१ B कृता. २ V adds this verse after the verse वन्द्या ३ ABC मूर्तत्वं च.

द्वादशानामप्यादित्यानामैक्यम्—

"यस्याधोऽधस्तथोपर्युपरि निरवधि भ्राम्यतो विश्वमश्वै-
रावृत्तालातलीलां रचयति रयतो मण्डलं चण्डधाम्नः ।
सोऽव्यादुत्तप्तकार्त्तस्वरसरलशरस्पर्द्धिभिर्धामदण्डै-
रुद्दण्डैः प्रापयन्वः प्रचुरतमतमःस्तोममस्तं समस्तम् ॥"

नारायणमाधवयोश्च यथा—

"येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतो
यो गङ्गां च दधेऽन्धकक्षयकरो यो बर्हिपत्रप्रियः ।
यस्याहुः शशिमच्छिरोहर इति स्तुत्यं च नामामराः
[1]सोऽव्याद(?)ष्टभुजङ्गहारवलयस्त्वां सर्वदोमाधवः ॥"

एवं दामोदरशेषकूर्मादेः, कमलासम्पदोश्च । यथा—

"दोर्मन्दी(न्दे)रितमन्दरेण जलधेरुत्थापिता या स्वयं
यां भूत्वा कमठः पुराणककुदन्यस्तामुदस्तम्भयत् ।
तां लक्ष्मीं पुरुषोत्तमः पुनरसौ लीलाञ्चितभ्रूलता-
निर्देशैः समवीविशत्प्रणयिनां गेहेषु दोष्णि क्षितिम् ॥"

भौमस्वर्ग्यवत्पातालीयोऽपि कविसमयः ।

तत्र नागसर्पयोरैक्यम्—"हे नागराज बहुमस्य नितम्बभागं
भोगेन गाढमभिवेष्टय मन्दराद्रेः ।
सोढाविषह्यवृषवाहनयोगलीला-
पर्यङ्कबन्धनविधेस्तव कोऽतिभारः ॥"

दैत्यदानवासुराणामैक्यम् । यथा—तत्र हिरण्याक्षहिरण्यकशिपु-प्रह्लादविरोचनबलिबाणादयो दैत्याः, विप्रचित्तिशम्बरनमुचिपुलोमप्रभृतयो दानवाः, वलवृत्र[2]विक्षुरस्तवृषपर्वादयोऽसुराः ।

तेषामैक्यं यथा—"जयन्ति बाणासुरमौलिलालिता
दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदस्त्र्यम्बकपादपांसवः ॥"

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१ C सोऽव्यादिष्ट०. २ BC विक्षुरवृषपर्वादयो.

यथा च—"तं शम्बरासुरशराशनिशल्यसारं[1]
केयूररत्नकिरणारुणबाहुदण्डम् ।
पीनांसलग्नदयिताकुचपत्रभङ्गं
मीनध्वजं जितजगत्रितयं जयेत्कः ॥"

यथा च—"अस्ति[2] दैत्यो हयग्रीवः सुहृद्वेश्मसु यस्य ताः ।
प्रथयन्ति बलं बाह्वोः सितच्छत्रस्मिताः श्रियः ॥"

यथा च हयग्रीवं प्रति—
"दानवाधिपते भूयो भुजोऽयं किं न नीयते ।
सहायतां कृतान्तस्य क्षयाभिप्रायसिद्धिषु ॥"

यथा च—"[3]महासुरसमाजेऽस्मिन् न चैकोऽप्यस्ति सोऽसुरः ।
यस्य नाशनिनिर्[4]ष्पेषनीराजितमुरःस्थलम् ॥"

एवमन्येपि भेदाः—सोऽयं कवीनां समयः काव्ये सुप्त इव स्थितः ।
स साम्प्रतमिहास्माभिर्यथाबुद्धि विबोधितः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे स्वर्ग्यपातालीयकविरहस्यस्थापना षोडशोऽध्यायः ॥

सप्तदशोऽध्यायः देशविभागः ।

देशं कालं च विभजमानः कविर्नार्थदर्शनदिशि दरिद्राति । जगज्जगदेकदेशाश्च देशः । "द्यावापृथिव्यात्मकमेकं जगत्"इत्येके ।

तदाहुः—"हलमगु बलस्यैकोऽनड्वान्हरस्य न लाङ्गलं
क्रमपरिमिता भूमिर्विष्णोर्न गौर्न च लाङ्गलम् ।
[5]प्रवहति कृषिर्नाद्याप्येषां द्वितीयगवं विना
जगति सकले नेदृग्दृष्टं दरिद्रकुटुम्बकम् ॥"

"दिवस्पृथिव्यौ द्वे जगती" इत्यपरे ।

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१ B V सारके. २ V आसीदै. ३ C महासुरसमाजेषु. ४ C निष्पोष०. ५ V प्रभवति.

तदाहुः—"रुणद्धि रोदसी वा(चा)स्य यावत्कीर्त्तिरनश्वरी ।
तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥"

"स्वर्ग्य[1]मर्त्यपातालभेदात्त्रीणि जगन्ति" इत्येके ।

यदाहुः—"त्वमेव देव पातालमाशानां त्वं निबन्धनम् ।
त्वं चामरमरुद्भूमिरेको लोकत्रयायसे[2] ॥"

"तान्येव भूर्भुवःस्वः" इत्यन्ये ।

तदाहुः—"नमस्त्रिभुवनाभोग[3]भृतिखेदभरादिव ।
नागनाथाङ्कपर्यङ्कशायिने [4]शार्ङ्गधन्वने ॥"

"महर्जनस्तपःसत्यमित्येतैः सह सप्त" इत्यपरे ।

तदाहुः— "संस्तम्भिनी पृथुनितम्बतटैर्धरित्र्याः
संवाहिनी जलमुचां चलकेतुहस्तैः ।
हर्षस्य सप्तभुवनप्रथितोरुकीर्त्तेः
प्रासादपङ्क्तिरियमुच्छिखरा विभाति ॥"

"तानि सप्तभिर्वायुस्कन्धैः सह चतुर्दश" इति केचित् ।

तदाहुः— "निरवधि च निराश्रयं च यस्य
स्थि[5]तमनुवर्त्तितकौतुकप्रपञ्चम् ।
प्रथम इह भवान्स कूर्ममूर्त्ति-
र्जयति चतुर्दशलोकवल्लिकन्दः ॥"

"तानि सप्तभिः पातालैः सहैकविंशतिः" इति केचित् ।

तदाहुः—"हरहासहरावासहरहारनिभप्रभाः ।
कीर्त्तयस्तव लिम्पन्तु भुवनान्येकविंशतिम् ॥"

"सर्वमुपपन्नम्" इति यायावरीयः । अविशेषविवक्षा यदेकयति विशेषविवक्षात्वनेकयति । तेषु भूर्लोकः पृथिवी । तत्र सप्त महाद्वीपाः ।

"जम्बूद्वीपः सर्वमध्ये ततश्च प्लक्षो नाम्ना शाल्मलोऽतः कुशोऽतः ।
क्रौञ्चः शाकः पुष्करश्चेत्यथैषां बाह्या बाह्या संस्थितिर्मण्डलीभिः ॥

१ V स्वर्गमृत्यु०. २ V लोकत्रयात्मकः. ३ V भोगधृति०. ४ V शार्ङ्गधन्विने. ५ V स्थितमनिवर्तित०.

लावणो रसमयः सुरोदकः सार्पिषो दधिजलः पयःपयाः ।
स्वादुवारिरुदधिश्च सप्तमस्तान्परीत्य त इमे व्यवस्थिताः ॥"

"एक एवायं लावणः समुद्रः" इत्येके ।

तदाहुः—"द्वीपान्यष्टादशात्र क्षितिरपि नवभिर्विस्तृता स्वाङ्गखण्डै-
रेकोऽम्भोधिर्दिगन्तप्रवि[१]सृतसलिलः प्राज्यमेतत्सुराज्यम् ।
कस्मिन्नप्याजिकेलिव्यतिकरविजयोपार्जिते वीरव(च)र्ये
[२]चक्रे पुञ्जेन दातुं तदिदमिति धिया वेधसे यश्चुकोप ॥"

"त्रयः" इत्यन्ये ।

तदाहुः— "आकम्पितक्षितिभृता महता निकामं
हेलाभिभूतजलधित्रितयेन यस्य ।
वीर्येण संहतिभिदा वि[३]हतोन्नतेन
कल्पान्तकालविसृतः पवनोऽनुचक्रे ॥"

यथा वा—"मातङ्गानामभावे मदमलिनमुखैः प्राप्तमाशाकरीन्द्रैः
जाते रत्नापहारे दिशि दिशि ततयो भान्ति चिन्तामणीनाम् ।
छिन्नेषूद्यानवापीतरुषु विरचिताः कल्पवृक्षा रिपूणां
यस्योदश्चत्रिवेलावलयफलभुजां मानसी सिद्धिरासीत् ॥"

"चत्वारः" इत्यपरे ।

तदाहुः—"चतुःसमुद्रवेलोर्मिरचितैकावलीलतम् ।
मेरुमप्यद्रिमुल्लङ्घ्य यस्य क्वापि गतं यशः ॥"

"भिन्नाभिप्रायतया सर्वमुपपन्नम्" इति यायावरीयः । सप्तसमुद्रीवादिनस्तु शास्त्रादनपेता एव ।

तदाहुः—"[४]आगस्त्यचुलुकोच्छिष्टसप्तवारिधिवारिणि ।
मुहूर्त्तं केशवेनापि [५]तदन्तः पूतरायितम् (?) ॥

"कविप्रसिद्ध्या वाऽविमृष्टपरमार्थं सर्वमुपपन्नम्[६]" (इति यायावरीयः ।)

मध्येजम्बूद्वीपमाद्यो गिरीणां
मेरुर्नाम्ना काञ्चनः शैलराजः ।
यो मूर्त्ता(योऽमर्त्या)नामौषधीनां निधानं
यश्चावासः सर्ववृन्दारकाणाम् ॥

१ V प्रसृमर०. २ V पर्याप्तं मे न दातुः ३ V विहितो०. ४ V अगस्त्यचुलकोत्क्षिप्त०. ५ V तरता पूतरायितम्. ६ V adds here this line.

तमेनमवधीकृत्य देवेना[1]म्बुजजन्मना ।
तिर्यगूर्ध्वमधस्ताच्च विश्वस्य रचना कृता ॥

स भगवान्मेरुराद्यो वर्षपर्वतः । तस्य चतुर्दिशमिलावृतं वर्षम् । तस्योत्तरेण त्रयो वर्षगिरयः, नीलः श्वेतः शृङ्गवांश्च । रम्यकं, हिरण्मयम्, उत्तराः कुरव इति च क्रमेण त्रीणि तेषां वर्षाणि । दक्षिणेनापि त्रय एव निषधो हेमकूटो हिमवांश्च । हरिवर्षं, किंपुरुषं, भारतमिति च त्रीणि वर्षाणि । तत्रेदं भारतं [2]वर्षम् । अस्य च नव भेदाः । इन्द्रद्वीपः, कसेरुमान्, ताम्रपर्णो, गभस्तिमान्, नागद्वीपः, सौम्यो, गन्धर्वो, वरुणः, कुमारीद्वीपश्चायं नवमः । पञ्चशतानि जलं, पञ्च स्थलमिति विभागेन प्रत्येकं योजनसहस्रावधयो दक्षिणात्समुद्रादद्रि[3]राजं हिमवन्तं यावत्परस्परमगम्यास्ते । तान्येतानि यो जयति स सम्राडित्युच्यते । कुमारीपुरात्प्रभृति बिन्दुसरोऽवधि योजनानां दशशती चक्रवर्त्तिक्षेत्रम् । तां विजयमानश्चक्रवर्त्ती भवति । चक्रवर्त्तिचिह्नानि तु—"चक्रं रथो मणिर्भार्या निधिरश्वो गजस्तथा ।
प्रोक्तानि सप्त रत्नानि सर्वेषां चक्रवर्त्तिनाम् ॥"

अत्र च [4]कुमारीद्वीपे—"विन्ध्यश्च पारियात्रश्च शुक्तिमानृक्षपर्वतः ।
महेन्द्रसह्यमलयाः सप्तैते कुलपर्वताः ॥"

तत्र विन्ध्यादयः प्रतीतस्वरूपाः । मलयविशेषास्तु चत्वारः । तेषु प्रथमः—

"आ मूलयष्टेः फणिवेष्टितानां
सचन्दनानां जनन्दनानाम् ।
कक्कोलकैलामरिचैर्युतानां
जातीतरूणां च स जन्मभूमिः ॥"

द्वितीयः—

"यस्योत्तमां मौक्तिककामधेनु-
रुपत्यकामर्चति ताम्रपर्णी ।
रत्नेश्वरो रत्नमहानिधानं
कुम्भोद्भवस्तं मलयं पुनाति ॥

१ A and V B ब्रह्मणा पुण्यकर्मणा २ V वर्षमन्त्यमस्य च. ३ V A and V B drop अद्रिराजं. ४ V कुमारीद्वीपे च.

तत्र द्रुमा विद्रुमनामधेया
वंशेषु मुक्ताफलजन्म तत्र ।
मदोत्कटैः केसरिकण्ठनादैः
स्फुटन्ति तस्मिन्घनसारवृक्षाः ॥"

तृतीयः—"विलासभूमिः सकलामराणां
पदं नृणां गौर्मुनिपुङ्गवस्य ।
सदाफलैः पुष्पलता[1]प्रवालै-
राश्चर्यमूलं मलयः स तत्र ॥"

चतुर्थः—"सा तत्र चामीकररत्नचित्रैः
प्रासादमालावलभीविटङ्कैः ।
द्वारार्गलाबद्धसुरेश्वराङ्का
लङ्केति या रावणराजधानी ॥
प्रवर्त्तते कोकिलनादहेतुः
पुष्पप्रसूः पञ्चमजन्मदायी ।
तेभ्यश्चतुर्भ्योऽपि वसन्तमित्र-
मुदङ्मुखो दक्षिणमातरिश्वा ॥"

पूर्वापरयोः समुद्रयोर्हिमवद्विन्ध्ययोश्चान्तरमार्यावर्त्तः । तस्मिंश्चातुर्वर्ण्यं चातुराश्रम्यं च । तन्मूलश्च सदाचारः । तत्रत्यो व्यवहारः प्रायेण कवीनाम् ।

तत्र वाराणस्याः पुरतः[2] पूर्वदेशः । यत्राङ्गकलिङ्गकोसलतोसलोत्कलमगधमुद्गरविदेहनेपालपुण्ड्रप्राग्ज्योतिषताम्रलिप्तकमलदं[3]मल्लवर्त्तकसुह्मब्रह्मोत्तरप्रभृतयो जनपदाः । बृहद्गृहलोहितगिरिचकोरदर्दुरनेपालकामरूपादयः पर्वताः । शोणलौहित्यौ नदौ । गङ्गाकरतोयाकपिशाद्याश्च नद्यः । लवलीग्रन्थिपर्णकागुरुद्राक्षाकस्तुरिकादीनामुत्पादः ।

माहिष्मत्याः परतो दक्षिणापथः । यत्र महाराष्ट्रमाहिषक[4]अश्मकविदर्भ[5]कुन्तलक्रथकैशिकसूर्पारककाञ्चीकेरलकावेरमुरलवानवासकसिंहलचोड[6]दण्डकपाण्ड्यपल्लवगाङ्गनासिक्यकौङ्कणकोल्लगिरिवल्लार[7](ल)प्रभृतयो जनपदाः । विन्ध्यदक्षिणपादमहेन्द्रमलयमेकलपालम-

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१ V पुष्पलतावितानैः. २ V A परतः. ३ V मलजद. ४ V माहिष्मक. ५ V वैदर्भ. ६ V चौड. ७ V वेल्लर. A वल्लर.

ञ्जरसह्यश्रीपर्वतादयः पर्वताः। नर्मदातापीपयोष्णीगोदावरीकावेरी[1]भैमरथीवेणाकृष्णवेणावञ्जुरातुङ्गभद्रा[2]ताम्रपर्ण्युत्पलावतीरावणगङ्गाद्या नद्यः। तदुत्पत्तिर्मलयोत्पत्त्या व्याख्याता।

देवसभायाः परतः पश्चाद्देशः। तत्र देवसभसुराष्ट्रदशेरकत्रवणभृगुकच्छकच्छीयानर्त्तार्बुदब्राह्मणवाहयवनप्रभृतयो जनपदाः। गोवर्धनगिरिनगरदेवसभमाल्यशिखरार्बुदादयश्च पर्वताः। सरस्वतीश्वभ्रवतीवार्तघ्नीमहीहिडिं[3]बाद्या नद्यः। करीरपीलुगुग्गुलुखर्जूरकरभादीनामुत्पादः।

पृथूदकात्परत उत्तरापथः। यत्र शककेकयवोक्काणहूण[4]वाणायुजकाम्बोजवाह्लीकवह्लवलिम्पाककुलूतकीरतङ्गण[5]तुषारतुरुष्कबर्बरहरहूरवहूहुकसहुडहंसमार्गरमठकरकण्ठप्रभृतयो जनपदाः। हिमा[6]लयकलिन्देन्द्रकीलचन्द्राचलादयः पर्वताः। गङ्गासिन्धुसरस्वतीशतद्रुचन्द्रभागायमुनेरावतीवितस्ताविपाशाकुहूदेविकाद्या नद्यः। सरलदेवदारुद्राक्षाकुङ्कुमचमराजिनसौवीरस्रोतोञ्जनसैन्धववैदूर्यतुरङ्गाणामुत्पादः।

तेषां मध्ये मध्यदेश इति कविव्यवहारः। न चायं नानुगन्ता शास्त्रार्थस्य।

यदाहुः—“हिमवद्विन्ध्ययोर्मध्यं यत्प्राग्विनशनादपि।
प्रत्यगेव प्रयागाच्च मध्यदेशः प्रकीर्त्तितः॥”

तत्र च ये देशाः पर्वताः सरितो द्रव्याणामुत्पादश्च तत्प्रसिद्धिसिद्धमिति न निर्दिष्टम्।

द्वीपान्तराणां ये देशाः पर्वताः सरितस्तथा।
नातिप्रयोज्याः कविभिरिति गाढं न चिन्तिताः॥

“विनशनप्रयागयोर्गङ्गायमुनयोश्चान्तरमन्तर्वेदी(दि)। तदपेक्षया दिशो विभजेत” इत्याचार्याः। “तत्रापि महोदयं मूलमवधीकृत्य” इति यायावरीयः। “अनियतत्वाद्दिशामनिश्चितो दिग्विभागः” इत्येके। तथा हि यो वामनस्वामिनः पूर्वः स ब्रह्मशिलायाः पश्चिमः, यो गाधिपुरस्य दक्षिणः स कालप्रियस्योत्तर इति। “अवधिनिबन्धनमिदं रूपमितरत्त्वनियतमेव” इति यायावरीयः। “प्राच्यवाचीप्रतीच्युदीच्यः चतस्रो दिशः” इत्येके।

१ V भैमरवीवेणीकृष्णवेणी. २ V ताम्रपर्णीपलावती. ३ V हिण्डिवा. ४ V वनायुजकम्बोज. ५ V तुवार. ६ V हिमालयजालन्धर.

तदाहुः—"चतसृष्वपि दिक्षु रणे द्विषतः प्रति येन चित्रचरितेन ।
विहितमपूर्वमदक्षिणमपश्चिममनुत्तरं कर्म ॥"

"ऐन्द्री, आग्नेयी, याम्या, नैर्ऋती, वारुणी, वायव्या, कौबेरी, ऐशानी चाष्टौ दिशः" इत्येके ।

तदाहुः—"एकं ज्योतिर्दृशौ द्वे त्रिजगति गदितान्यब्जजास्यैश्चतुर्भि-
र्भूतानां पञ्चमं यान्यलमृतुषु तथा षट्सु नानाविधानि ।
युष्माकं तानि सप्त त्रिदशमुनिनुतान्यष्टदिग्भाञ्जि भानो-
र्यान्ति प्राह्णे नवत्वं दश दधतु शिवं दीधितीनां शतानि ॥"

"ब्राह्मी नागीया च द्वे । ताभ्यां सह दशैताः" इत्यपरे ।

तदाहुः—"[1]दशदिक्कूटपर्यन्तसीमसङ्कटभूमिके ।
विषमा स्थूललक्ष्यस्य ब्रह्माण्डग्रामके स्थितिः ॥"

सर्वमस्तु, विवक्षापरतन्त्रा हि दिशामियत्ता । तत्र चित्रास्वात्यन्तरे प्राची, तदनुसारेण प्रतीची, ध्रुवेणोदीची, तदनुसारेणावाची, अन्तरेषु विदिशः, ऊर्ध्वं ब्राह्मी, अधस्तान्नागीयेति । द्विविधो[2] व्यवहारः कवीनां [3]प्राक्सिद्धो विशिष्टस्थानावधिसाध्यश्च । तत्र प्राक्सिद्धे प्राची—

"द्वित्रैर्व्योम्नि पुराणमौक्तिकमणिच्छायैः स्थितं तारकै-
र्ज्योत्स्नापानभरालसेन वपुषा सुप्ताश्चकोराङ्गनाः ।
यातोऽस्ताचलचूलमुद्वसमधुच्छत्रच्छविश्चन्द्रमाः
प्राची बालविडाललोचनरुचां जाता च पात्रं ककुप् ॥"

दक्षिणा—"दक्षिणो दक्षिणामाशां यियासुः[4] सोऽधिकं बभौ ।
जिहासुर्[5]दक्षिणामाशां भगवानिव भास्करः ॥"

पश्चिमा— "पश्य पश्चिमदिगन्तलम्बिना
निर्मितं मितकथे विवस्वता ।
दीर्घया प्रतिमया सरोम्भस-
स्तापनीयमिव सेतुबन्धनम् ॥

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१ V A दशदिक्कूट०. २ V द्विधा च दिव्यव्यवहारः. ३ C प्रसिद्धो. ४ V यियासन्. ५ V जिहासन्.

उत्तरा— "अस्त्युत्तरस्यां दिशि देवतात्मा
हिमालयो नाम नगाधिराजः।
पूर्वापरौ तोयनिधी विगाह्य
स्थितः पृथिव्या इव मानदण्डः॥"

विशिष्टस्थानावधौ तु दिग्विभागे पूर्वपश्चिमौ यथा—

"यादांसि हे चरत संगतगोत्रतन्त्रं
पूर्वेण चन्दनगिरेरुत पश्चिमेन।
नो चेन्निरन्तरधराधरसेतुसूति-
राकल्पमेष न विरंस्यति वो वियोगः॥

दक्षिणोत्तरौ यथा—"काञ्च्याः पुरो दक्षिणदिग्विभागे
तथोत्तरस्यां दिशि वारिराशेः।
कर्णान्तचक्रीकृतचारु[1]चापो
रत्या समं साधु वसत्यनङ्गः॥"

उत्तरादावप्युत्तरदिगभिधानं, अनुत्तरादावप्युत्तरदिगभिधानम्।

तयोः प्रथमम्—"तत्रागारं धनपतिगृहानुत्तरेणास्मदीयं
दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन।
यस्योद्याने कृतकतनयः कान्तया वर्द्धितो मे
हस्तप्राप्यः स्तबकविनतो बालमन्दारवृक्षः॥"

द्वितीयम्—"सह्याद्रेरुत्तरे भागे यत्र गोदावरी नदी।
पृथिव्यामिह कृत्स्नायां स प्रदेशो मनोरमः॥"

एवं दिगन्तरेष्वपि। तत्र देशपर्वतनद्यादीनां दिशां च यः क्रमस्तं तथैव निबध्नीयात्। साधारणं तूभयत्र[2] लोकप्रसिद्धितश्च।

तद्वद्वर्णनियमः। तत्र पौरस्त्यानां श्यामो वर्णः, दाक्षिणात्यानां कृष्णः, पाश्चात्यानां पाण्डुः, उदीच्यानां गौरः, मध्यदेश्यानां कृष्णः श्यामो गौरश्च।

पौरस्त्यश्यामता—"श्यामेष्वङ्गेषु गौडीनां सूत्रहारैकहारिषु।
चक्रीकृत्य धनुः पौष्पमनङ्गो वल्गु वल्गति॥"

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१ B पुष्प. २ B तो.

दाक्षिणात्यकृष्णता—"इदं भासां भर्तुर्द्रुतकनकगोलप्रतिकृति
क्रमान्मन्दज्योतिर्गलति नभसो बिम्बवलयम् ।
अथैष प्राचीतः[1] सरति मुरलीगण्डमलिन-
स्तरुच्छायाचक्रैः स्तबकित इव ध्वान्तविसरः ॥"

पाश्चात्यपाण्डुता—"शाखास्मेरं मधुकवलनाकेलिलोलेक्षणानां
भृङ्गस्त्रीणां बकुलमुकुलं कुन्तलीभावमेति ।
किं चेदानीं यवनतरुणीपाण्डुगण्डस्थलीभ्यः
कान्तिः स्तोकं रचयति पदं नागवल्लीच्छदेषु[2] ॥"

उदीच्यगौरता—"पुष्पैः सम्प्रति काञ्चनारतरवः प्रत्यङ्गमालिङ्गिताः
वाल्हीकीदशनव्रणारुणतरैः पत्त्रैरशोकोऽर्चितः ।
जातं चम्पकमप्युदीच्यललनालावण्यचौर्यक्षमं
माञ्जिष्ठैर्मुकुलैश्च पाटलतरोरन्यैव काचिल्लिपिः ॥"

यथा वा—"काश्मीरीगात्रलेखासु लोलल्लावण्यवीचिषु ।
द्रावयित्वेव विन्यस्तं स्वर्णं षोडशवर्णकम् ॥"

मध्यदेश्यकृष्णता यथा—
"युधिष्ठिरक्रोधवह्नेः कुरुवंशैकदाहिनः ।
पाञ्चालीं ददृशुः सर्वे कृष्णां धूमशिखामिव ॥"

तद्वन्मध्यदेश्यश्यामता । न च कविमार्गे श्यामकृष्णयोः पाण्डुगौरयोर्वा महान्विशेष इति कविसमयेष्ववोचाम ।

मध्यदेश्यगौरता—
"तव नवनवनीतपिण्डगौरे प्रतिफलदुत्तरकोसले[3]न्द्रपुत्र्याः ।
अवगतमलिके मृगाङ्कबिम्बं मृगमदपत्त्रनिभेन लाञ्छनेन ॥"

विशेषस्तु पूर्वदेशे राजपुत्र्यादीनां गौरः पाण्डुर्वा वर्णः । एवं दक्षिणदेशेऽपि ।

तत्र प्रथमः—"कपोले जानक्याः करिकलभदन्तद्युतिमुषि
स्मरस्मेरः स्फारोड्डमरपुलकं[4] वक्त्रकमलम् ।

१ V प्राचीनः. २ V नागवल्लीदलेषु. ३ V कोसलेन्दुपुत्रि. B पुत्रिकायाः ४ A के.

मुहुः पश्यञ्छृण्वन्रजनिचरसेनाकलकलं
जटाजूटग्रन्थिं द्रढयति रघूणां परिवृढः ॥"

द्वितीयः—"तासां माधवपत्नीनां सर्वासां चन्द्रवर्चसाम् ।
शब्दविद्येव विद्यानां मध्ये जज्वाल रुक्मिणी ॥"

एवमन्यदपि यथासम्भवमभ्यूह्यम् ।

निगदितनयविपरीतं देशविरुद्धं वदन्ति विद्वांसः ।
तत्परिहार्यं यत्नात्तदुदाहृतयस्तु दोषेषु ॥
इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।
यस्तु जिगीषत्यधिकं पश्यतु मञ्जुवनकोशमसौ ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे देशविभागः सप्तदशोऽध्यायः ॥

अष्टादशोऽध्यायः कालविभागः ।

कालः काष्ठादिभेदभिन्नः । तथा च[1]—

काष्ठा निमेषा दश पञ्च चैव त्रिंशच्च काष्ठाः कथिताः कलेति[2] ।
त्रिंशत्कलश्चैव भवेन्मुहूर्त्तस्तैस्त्रिंशता रात्र्यहनी समेते ॥

ते च चैत्राश्वयुजमासयोर्भवतः । चैत्रात्परं प्रतिमासं मौहूर्त्तिकी दिवसवृद्धिः निशाहानिश्च त्रिमास्याः; ततः परं मौहूर्त्तिकी निशावृद्धिः दिवसहानिश्च । आश्वयुजात्परतः पुनरेतदेव विपरीतम् । राशितो राश्यन्तरसङ्क्रमणमुष्णभासो मासः, वर्षादि दक्षिणायनं शिशिराद्युत्तरायणं द्व्ययनः संवत्सर इति सौरं मानम् । पञ्चदशाहोरात्रः पक्षः । वर्द्धमानसोमः[3] शुक्लो, वर्द्धमानकृष्णिमा कृष्ण इति पित्र्यं मासमानम् । अमुना च वेदोदितः कृत्स्नोऽपि क्रियाकल्पः । पित्र्यमेव व्यत्ययितपक्षं चान्द्रमसम् । इदमार्यावर्त्तवासिनः कवयश्च मानमाश्रिताः । एवं च द्वौ पक्षौ मासः । द्वौ मासावृतुः । षण्णामृतूनां परिवर्त्तः संवत्सरः । स च चैत्रादिरिति

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१ V adds this line. २ V कला तु. ३ V सोमशुक्लिमा, वर्धमानसोमकृष्णिमा.

दैवज्ञाः, श्रवणादिरिति लोकयात्राविदः । तत्र नभा नभस्यश्च वर्षाः, इष ऊर्जश्च शरत्, सहः[1] सहस्यश्च हेमन्तः, तपस्तपस्यश्च शिशिरः, मधुर्माधवश्च वसन्तः, शुक्रः शुचिश्च ग्रीष्मः । तत्र "वर्षासु पूर्वो वायुः" इति कवयः । "पाश्चात्यः, पौरस्त्यस्तु प्रतिहन्ता" इत्याचार्याः ।

तदाहुः—"पुरोवाता हता प्रावृट् पश्चाद्वाता हता शरत्" इति ।

तदाहुः—"प्रावृष्यम्भोभृताम्भोदभरनिर्भरमम्बरम् ।
[2]कादम्बकुसुमामोदा वायवो वान्ति वारुणाः ॥"

"वस्तुवृत्तिरतन्त्रं, कविसमयः प्रमाणम्" इति यायावरीयः ।

तदाहुः—"पौरस्त्यस्तोयदर्त्तोः पवन इव पतन्पावकस्येव धूमो
विश्वस्येवादिसर्गः[3] प्रणव इव परं पावनं वेदराशेः ।
सन्ध्यानृत्तोत्सवेच्छोरिव मदनरिपोर्नन्दिनान्दीनिनादः
सौरस्याग्रे सुखं वो वितरतु विनतानन्दनः स्यन्दनस्य ॥"

शरद्यनियतदिक्को वायुर्यथा—

"उषःसु ववुराकृष्टजडावश्यायशीकराः ।
शेफालीकलिकाकोशकषायामोदिनोऽनिलाः ॥"

"हेमन्ते पाश्चात्यो वायुः" इत्येके । "उदीच्य" इत्यपरे । "उभयमपि" इति यायावरीयः । तयोः पाश्चात्यः—

"भञ्जन्भूर्जद्रुमालीस्तुहिनगिरितटेषूद्गतास्त्वक्कराला-
रेवाम्भःस्थूलवीचीचयचकितचलच्चातकान् व्याधुनानः ।
पाश्चात्यो वाति वेगाद्द्रुततुहिनशिलाशीकरासारवर्षी
मातङ्गक्षुण्णसान्द्रस्रुतसरलतरत्सारसारी[4] समीरः ॥"

उदीच्यः—

"लम्पाकीनां किरन्तश्चिकुरविरचनां रल्लकांल्लासयन्तः
[5]चुम्बन्तश्चन्द्रभागासलिलमविकलं भूर्जकाण्डैकचण्डाः ।
एते कस्तूरिकैणप्रणयसुरभयो वल्लभा बाल्हवीनां
कौलूतीकेलिकाराः परिचयितहिमं वायवो वान्त्युदीच्याः ॥"

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१ V सहाः. २ V कदम्ब. ३ V B & V C विश्वस्येवादिमार्गः. ४ V A & V B सरत्सारसारी. ५ V B & V C चन्द्रभागां विचितसुमनसः कुङ्कुमान् कम्पयन्तः.

शिशिरेऽपि हेमन्तवदुदीच्यः पाश्चात्यो वा। वसन्ते दक्षिणः। तदुक्तम्—

"धुन्वंल्लङ्कावनालीर्मुहुरलकलता[1] लासयन्केरलीना-
मन्ध्रीधम्मिल्लबन्धान्सपदि शिथिलयन्वेल्लयन्नागवल्लीः।
उद्दामं दाक्षिणात्यो म(मि)लितमलयजः सारथिर्मीनकेतोः
प्राप्तः सीमन्तिनीनां मधुसमयसुहृन्मानचौरः समीरः॥"

"अनियतदिक्को वायुर्ग्रीष्मे" इत्येके। नैर्ऋतः" इत्यपरे। "उभयमपि" इति यायावरीयः। तत्र प्रथमः—

"वात्याचक्रकचुम्बिताम्बरभुवः स्थूला रजोदण्डकाः
संग्रथ्नन्ति भविष्यदभ्रपटलस्थूणावितर्कं नभः।
किं चान्यन्मृगतृष्णिकाम्बुविसरैः पात्राणि वीतार्णसां
सिन्धूनामिह सूत्रयन्ति[2] दिवसेष्वागामिनीं सम्पदम्॥"

द्वितीयः—"सोऽयं करैस्तपति वह्निमयैरिवार्कः
साङ्गारविस्तरभरेव धरा समग्रा।
वायुः कुकूलमिव वर्षति नैर्ऋतश्च
कार्शानवैरिव शरैर्मदनश्च हन्ति॥"

किञ्च—

"गर्भान्[3]बलाकासु निवेशयन्तो वंशाङ्कुरान्स्वैर्निनदैः सृजन्तः।
रजोऽम्बुदाः प्रावृषि मुद्रयन्तो यात्रोद्यमं भूमिभृतां हरन्ति॥
स सल्लकीसालशिलीन्ध्रयूथीप्रसूनदः पुष्पितलाङ्गलीकः।
दग्धोर्वरासुन्दरगन्धबन्धुरर्घत्ययं वारिमुचामनेहा॥
वनानि नीलीदलमेचकानि धाराम्बुधौता गिरयः स्फुरन्ति।
पूराम्भसा भिन्नतटास्तटिन्यः सान्द्रेन्द्रगोपानि च शाद्वलानि॥
चकोरहर्षी यतिचारचौरो वियोगिनीवीक्षितनाथवर्त्मा।
गृहान्प्रति प्रस्थितपान्थसार्थः कालोऽयमाध्मातनभाः पयोदैः॥
या केलियात्रा किरिकामिनीभिर्[4]या तुङ्गहर्म्याग्रविलासशय्या।
चतुःसमं यन्मृगनाभिगर्भं सा वारिदर्त्तोः प्रथमातिथेयी॥

1 V चुम्बँल्लङ्का॰ 2 V सूच. 3 V गर्भं. 4 V B & V C किल कामिनीभिः.

चलच्चटुलचातकः कृतकुरङ्गरागोदयः
सदर्दुररवोद्यमो मदभरप्रगल्भोरगः ।
शिखण्डिकुलताण्डवामुदितमद्गुकङ्काह्वयो
वियोगिषु घनागमः स्मरविषं विषं मुञ्चति ॥
दलत्कुटजकुड्मलः स्फुटितनीपपुष्पोत्करो
धवप्रसवबान्धवः प्रचितमञ्जरीकार्जुनः ।
कदम्बकलुषाम्बरः कलितकेतकीकोरक-
श्चलन्निचुलसञ्चयो हरति हन्त घर्मात्ययः ॥"

वर्षाः ॥

"द्रागंग[1](क्त)र्जयन्ती विमदान्मयूरान्प्रगल्भयन्ती कुररद्विरेफान् ।
शरत्समभ्येति विकास्य पद्मानुन्मीलयन्ती कुमुदोत्पलानि ॥
सा भाति पुष्पाणि निवेशयन्ती[2] बन्धूकबाणासनकुङ्कुमेषु ।
शेफालिकासप्तपलाशकाशभाण्डीरसौगन्धिकमालतीषु ॥
सखञ्जरीटा सपयःप्रसादा सा कस्य नो मानसमाच्छिनत्ति ।
कादम्बकारण्डवचक्रवाकससारसक्रौञ्चकुलानुयाता ॥
उपानयन्ती कलहंसयूथमगस्त्यदृष्ट्या पुनती पयांसि ।
मुक्तासु शुभ्रं दधती च गर्भं शरद्विचित्रैश्चरितैश्चकास्ति ॥
क्षितिं खनन्तो वृषभाः खुराग्रै रोधो विषाणैर्द्विरदा रदन्तः ।
शृङ्गं त्यजन्तो रुरवश्च जीर्णं कुर्वन्ति लोकानवलोकनोत्कान् ॥
अत्रावदातद्युति चन्द्रिकाम्बु नीलावभासं च नभः समन्तात् ।
[3]सुरेभवीथी दिवसावतारो [4]जीर्णाभ्रखण्डानि च पाण्डुराणि ॥
महानवम्यां निखिलास्त्रपूजा नीराजना वाजिभटद्विपानाम् ।
दीपालिकायां विविधा विलासा यात्रोन्मुखैरत्र नृपैर्विधेयाः ॥
व्योम्नि तारतरतारकोत्करः स्यन्दनप्रचरणक्षमा मही ।
भास्करः शरदि दीप्रदीधितिर्बुध्यते च सह माधवः सुरैः ॥
केदार एव कलमाः परिणामनम्राः
प्राचीनमामलकमर्घति पाकनीलम् ।

१ V B प्रोन्मादयन्ती. V C प्रोन्मोदयन्ती. २ V B & V C विशेषयन्ती. ३ V सुरेभवीथी दिवि सावतारा. ४ V B & V C जीर्णाब्जखण्डानि.

एर्वारुकं स्फुटननिर्गतगर्भगन्ध-
मम्लीभवन्ति च जरत्त्रपुसीफलानि ॥
गेहाजिरेषु नवशालिकणावपात-
गन्धानुभावसुभगेषु कृषीवलानाम् ।
आनन्दयन्ति मुसलोल्लसनावधूत-
पाणिस्खलद्वलयपद्धतयो वधूट्यः ॥
तीक्ष्णं रविस्तपति नीच इवाचिराढ्यः
शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
तोयं प्रसीदति मुनेरिव धर्मचिन्ता[1]
कामी दरिद्र इव शोषमुपैति पङ्कम्[2] ॥
नद्यो वहन्ति कुटिलक्रमयुक्तशुक्ति-
रेखाङ्कवालपुलिनोदरसुप्तकूर्माः ।
अस्यां तरङ्गितनुतोयपलायमान-
मीनानुसारिबकदत्त[3]करालफालाः ॥
अपङ्किलतटावटः शफरफाण्टफालोज्ज्वलः
पतत्कुररकातरभ्रमदद्भ्रमीनार्भकः ।
लुठत्कमठसैकतश्चलबकोटवाचाटितः
सरित्सलिलसंचयः शरदि मेदुरः सीदति ॥"

शरत् ॥

"द्वित्रिमुचुकुन्दकलिकस्त्रिचतुरमुकुलः क्रमेण लवलीषु ।
पञ्चषफलिनीकुसुमो जयति हिमर्तुर्नवावतरः ॥
पुन्नागरोध्रप्रसवावतंसा वामभ्रुवः कञ्चुककुञ्चिताङ्ग्यः ।
वक्रोल्लसत्कुङ्कुमसिक्थकाङ्काः[4] सुगन्धतैलाः कबरीर्वहन्ति ॥
यथा यथा पुष्यति शीतकालस्तुषारचूर्णोत्करकीर्णवातः ।
तथा तथा यौवनशालिनीनां कवोष्णतामत्र कुचा लभन्ते ॥
वराहवर्घ्राणि[5] नवौदनानि दधीनि सन्नद्धशराणि[6] चात्र ।
सुकोमलाः सर्षपकन्दलीश्च भुक्त्वा जनो निन्दति वैद्यविद्याम् ॥

१ V चित्तं. २ V मेघः. ३ V दन्त. ४ V सिक्थकाढ्याः. ५ B वर्ष्मा. A वघ्राणि.
६ V ०रसानि.

अत्रोपचारः सलिलैः कवोष्णैर्यत्किञ्चिदत्र स्वदतेऽन्नपानम् ।
सुदुर्भगामत्र निपीड्य शेते स्वस्त्यस्तु नित्यं तुहिनर्तवेऽस्मै ॥
विमुक्तबर्हा विमदा मयूराः प्ररूढगोधूमयवा च सीमा ।
व्याघ्रीप्रसूतिः सलिलं सबाष्पं हेमन्तलिङ्गानि जयन्त्यमूनि ॥

सशमीधान्यपाकानि क्षेत्राण्यत्र जयन्ति[1] च ।
त्रिशङ्कुतिलका रात्र्यः पच्यन्ते लवणानि च ॥

उद्यानानां मूकपूंस्कोकिलत्वं भृङ्गस्त्रीणां मौनमुद्रा मुखेषु ।
मन्दोद्योगा पत्त्रिणां व्योमयात्रा हेमन्ते स्यात्सर्पदर्पक्षयश्च ॥
कर्कन्धूनां नागरङ्गीफलानां पाकोद्रेकः खाण्डवो[2]प्याविरस्ति ।
कृष्णेक्षूणां पुण्ड्रकाणां च गर्भे माधुर्यश्रीर्जायते चाप्यपूर्वा ॥
येषां मध्येमन्दिरं तल्पसम्पत् पार्श्वे दाराः स्फारतारुण्यताराः ।
लीलावह्निर्निह्नुतोद्दामधूमस्ते हेमन्तं ग्रीष्मशेषं विदन्ति ॥"

इति हेमन्तः । हेमन्तधर्मः(र्मा) शिशिरः ।

विशेषस्तु—"रात्रिर्विचित्रसुरतोचितयामदैर्घ्या[3]
चण्डो मरुद्वहति कुङ्कुमपङ्कसाध्यः ।
तल्पस्थितिर्द्विगुणतूलपटा किमन्य-
दर्घन्ति चात्र विततागुरुधूपधूमाः ॥
आश्लेषिणः पृथुरतक्लमपीतशीत-
मायामिनीं घनमुदो रजनीं युवानः ।
ऊर्वोर्मुहुर्वलनबन्धनसंधिलोल-
पादान्तसंवलिततूलपटाः स्वपन्ति ॥
पानेऽम्भसोः सुरसनीरसयोर्न भाति
स्पर्शक्रियासु तुहिनानलयोर्न चात्र ।
नो दुर्भगासुभगयोः परिरम्भणे च
नो सेवने च शशिभास्करयोर्विशेषः ॥

१ V हरन्ति च. २ B षाड. ३ V दीर्घा.

पुष्पक्रिया मरुबके जलकेलिनिन्दा
कुन्दान्यशेषकुसुमेषु धुरि स्थितानि ।
सौभाग्यमेणतिलकाङ्कजतेऽर्कबिम्बं
काले तुषारिणि दहन्ति च चन्दनानि ॥
सिद्धार्थयष्टिषु यथोत्तरहीयमान-
सन्तानभिन्नघनसूचिपरम्परासु ।
द्वित्रावशेषकुसुमासु जनिक्रमेण
पाकक्रमः कपिशिमानमुपादधाति ॥
उदीच्यचण्डानिलताडितासु
[1]सुलीनमीनासु जलस्य मूले ।
नालावशेषाब्जलतास्विदानीं
विलासवापीषु न याति दृष्टिः ॥
माद्यन्मतङ्गः पृषतैकतोषी
[2]पुष्यद्वराहो धृतिमल्लुलायः ।
दरिद्रनिन्द्यः [3]सधनैकवन्द्यः
स एष कालः शिशिरः करालः ॥
अभिनववधूरोषस्वादुः करीषतनूनपा-
दसरलजनाश्लेषक्रूरस्तुषारसमीरणः ।
गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवे-
र्विरहिवनितावक्त्रौपम्यं बिभर्ति निशाकरः ॥
स्त्रियः प्रकृतिपित्तलाः क्वथितकुङ्कुमालेपनै-
र्नितम्बफलकस्तनस्थलभुजोरुमूलादिभिः ।
इहाभिनवयौवनाः सकलरात्रिसंश्लेषितै-
र्हरन्ति शिशिरज्वरारतिमतीव पृथ्वीमपि ॥"

शिशिरः ॥

"चैत्रे मदर्द्धिः शुकसारिकाणां
हारीतदात्यूहमधुव्रतानाम् ।

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१ V निलीनमीनासु. २ V B & V C पुष्यद्वराहा. ३ V C सधनैकनन्द्यः.

पुंस्कोकिलानां सहकारबन्धुः
मदस्य कालः पुनरेष एव ॥
मनोऽधिकं चात्र विलासलास्ये
प्रेङ्खासु दोलासु च सुन्दरीणाम् ।
गीते च गौरीचरितावतंसे
पूजाप्रपञ्चे च मनोभवस्य ॥

पुंस्कोकिलः कूजति पञ्चमेन
बलाद्विलासा युवतौ स्फुरन्ति ।
स्मरो वसन्तेऽत्र नवैः प्रसूनैः
स्वचापयष्टेर्घटनां करोति ॥

पिनद्धमाहारजनांशु[1]कानां
सीमन्तसिन्दूरजुषां वसन्ते ।
स्मरीकृते प्रेयसि भक्तिभाजां
विशेषवेषः स्वदते वधूनाम् ॥

अयं प्रसूनोद्धुरकर्णिकारः
पुष्पप्रपञ्चार्चितकाञ्चनारः ।
विजृम्भणाकोविदकोविदारः
कालो विकाशोद्यतसिन्दुवारः ॥

रोहीतकाम्रातककिङ्किराता
मधूकमोचाः सह माधवीभिः ।
जयन्ति शोभाञ्जनकश्च शाखी
सकेसरैः[2] पुष्पभरैर्वसन्ते ॥

यो माधवीमुकुलदृष्टिषु वेणिबन्धो
यः कोकिलाकलरुते[3] कथने च लाभः ।
पूजाविधिर्दमनकेन च यः स्मरस्य
तस्मिन्मधुः स भगवान्गुरुरङ्गनानाम् ॥

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१ V रजतां. २ V शेखर.. ३ V रुतेः.

नालिङ्गितः कुरबकस्तिलको न दृष्टो
नो ताडितश्च चरणैः सुदृशामशोकः ।
सिक्तो न वक्त्रमधुना बकुलश्च चैत्रे
चित्रं तथापि भवति प्रसवावकीर्णः ॥
चैत्रे चित्रौ रक्तनीलावशोकौ
स्वर्णाशोकस्तत्तृतीयश्च पीतः ।
जैत्रं तन्त्रं तत्प्रसूनान्तरेभ्यः
चेतोयोनेः भूर्भुवःस्वस्त्रयेऽपि ॥
गूवाकानां नालिकेरद्रुमाणां
हिन्तालानां पाटलीकिंशुकानाम् ।
खर्जूराणां ताडताडीतरूणां[1]
पुष्पापीडन्यासहेतुर्वसन्तः ॥
वसन्तः ॥
विकाशकारी नवमल्लिकानां[2]
दलच्छिरीषप्रसवाभिरामः ।
पुष्पप्रदः काञ्चनकेतकीनां
ग्रीष्मोऽयमुल्लासितधातकीकः ॥
खर्जूरजम्बूपनसाम्रमोच-
प्रियालपूगीफलनालिकेरैः ।
द्वन्द्वानि खेदालसतामु(म)पास्य[3]
रतानुसन्धानमिहाद्रियन्ते ॥
स्रोतांस्यनम्भांसि सकूपकानि
प्रपाः कठोरेऽहनि पान्थपूर्णाः ।
शुचौ समभ्यर्थि(र्घि)तसक्तुपाने[4]
प्रगे च सायं च वहन्ति मार्गाः ॥
यत्कायमानेषु दिनार्द्धनिद्रा
यत्स्नानकेलिर्दिवसावसाने ।

१ V द्रुमाणां. २ V मालिकाना. ३ V ०मपास्य. ४ V समभ्यर्चितसक्तुधाने०.

यद्रात्रिशेषे सुरतावतारः
स मुष्टियोगो घनघर्ममाथी ॥
या चन्द्रिका चन्दनपङ्कहृद्या
या जालमार्गानिलवीचिमाला ।
या तालवृन्तैरुदबिन्दुवृष्टि-
र्जलाञ्जलिं सा शुचये ददाति ॥
कर्पूरचूर्णं[1] सहकारभङ्ग-
स्ताम्बूलमार्द्रक्रमुकोपक्लृप्तम् ।
हाराश्च तारास्तनुवस्त्रमेत-
न्महारहस्यं शिशिरक्रियायाः ॥
मुक्तालताश्चन्दनपङ्कदिग्धा
मृणालहारानुसृता जलार्द्राः ।
स्रजश्च मौलौ स्मि(सि)तचम्पकानां
ग्रीष्मेऽपि सोऽयं शिशिरावतारः ॥"

अत्र हि—"पच्यन्त इव भूतानि ताप्यन्त इव पांसवः ।
क्वथ्यन्त इव तोयानि ध्मायन्त इव चाद्रयः ॥
ऐणाः[2] स्थलीषु मृगतृष्णिकया ह्रियन्ते
स्रोतस्तनुत्वजनिता जलवेणिबन्धाः ।
ताम्यत्तिमीनि च सरांसि जलस्य शोषा-
[3]दुच्चारघट्टघटिकावलयाश्च कूपाः ॥
करभाः शरभाः सरासभा
मदमायान्ति भजन्ति विक्रियाम् ।
करवीरकरीरपुष्पिणीः
स्थलभूमीरधिरुह्य चासते ॥
सहकाररसार्चिता रसाला
जलभक्तं फलपानकानि मन्थाः ।

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१ V चूर्णः. २ V एण्यः. ३ A ०द्बद्वारघट्ट०.

मृगलावरसाः शृतं च दुग्धं
स्मरसञ्जीवनमौषधं निदाघे ॥

जडचन्दनचारवस्तरुण्यः
सजलार्द्राः सहतारहारमालाः ।
कदलीदलतल्पकल्पनस्थाः
स्मरमाहूय निवेशयन्ति पार्श्वे ॥

ग्रीष्मे चीरीनादवन्तो वनान्ताः
पङ्काभ्यक्ताः सैरिभाः सेभकोलाः ।
लोलजिह्वाः सर्पसारङ्गवर्गा
मूलस्रस्तैः पत्त्रिणश्चांसदेशैः ॥

हर्म्यं रम्यं चन्द्रिकाधौतपृष्ठं
कान्तोच्छिष्टा वारुणी वारिमिश्रा ।
मालाः कण्ठे पाटलामल्लिकानां
सद्यो ग्रीष्मं हन्त हेमन्तयन्ति ॥

ग्रीष्मः ॥

चतुरवस्थश्च ऋतुरुपनिबन्धनीयः। तद्यथा—सन्धिः, शैशवं, प्रौढिः, अनुवृत्तिश्च। ऋतुद्वयमध्यं सन्धिः। शिशिरवसन्तसन्धिर्यथा—

"च्युतसुमनसः कुन्दाः पुष्पोद्गमेष्वलसा द्रुमा
मनसि च गिरं गृह्णन्तीमे गिरन्ति न कोकिलाः ।
अथ च सवितुः शीतोल्लासं लुनन्ति मरीचयो
न च जरठतामालम्बन्ते क्लमोदयदायिनीम् ॥"

वसन्तशैशवम्—

"गर्भग्रन्थिषु वीरुधां सुमनसो मध्येऽङ्कुरं पल्लवा
वाञ्छामात्रपरिग्रहः पिकवधूकण्ठोदरे पञ्चमः ।
किं च त्रीणि जगन्ति जिष्णु दिवसैर्द्वित्रैर्मनोजन्मनो
देवस्यापि चिरोज्झितं यदि भवेदभ्यासवश्यं धनुः ॥"

१ V सर्वसारङ्ग०. २ V किरन्ति

वसन्तप्रौढिः—

"साम्यं सम्प्रति सेवते विचकिलं षाण्मासिकैर्मौक्तिकैः
कान्तिं कर्षति काञ्चनारकुसुमं माञ्जिष्ठधौतात्पटात् ।
हूणीनां कुरुते मधूकमुकुलं लावण्यलुण्टाकतां
लाटीनाभिनिभं चकास्ति च पतद्वृन्ताग्रतः केसरम् ॥"

अतिक्रान्तर्तुलिङ्गं यत्कुसुमाद्यनुवर्त्तते ।
लिङ्गानुवृत्तिं तामाहुः सा ज्ञेया काव्यलोकतः ॥

वर्षासु ग्रीष्मलिङ्गाब्जविकासानुवृत्तिः ।

यथा—"खं वस्ते कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलं
चर्चां पारयतीव दर्दुरकुलं कोलाहलैरुन्मदम् ।
गन्धं मुञ्चति सिक्तलाजसदृशं वर्षेण दग्धा स्थली
दुर्लक्ष्योऽपि विभाव्यते कमलिनीहासेन भासां पतिः ॥"

एवमन्येऽपि ।

किञ्च—ग्रैष्मिकसमयविकासी कथितो धूलीकदम्ब इति लोके ।
जलधरसमयप्राप्तौ स एव धाराकदम्बः स्यात् ॥

यथा— "धूलीकदम्बपरिधूसरदिङ्मुखस्य
रक्तच्छटासुरशरासनमण्डनस्य ।
दीप्तायुधाशनिमुचो ननु नीलकण्ठ
नोत्कण्ठसे समरवारिधरागमस्य ॥"

जलसमयजायमानां जातिं यां कार्दमीति[1] निगदन्ति ।
सा शरदि महोत्सविनी गन्धान्वितषट्पदा भवति ॥

यथा—"स्थूलावश्यायबिन्दुद्यु(द्रु)तिदलितबृहत्कोरकग्रन्थिभाजो
जात्या जालं लतानां जरठपरिमलप्लावितानां जजृम्भे ।
नानाहंसोपधानं सपदि जलनिधेश्चोत्ससर्पापरस्य
ज्योत्स्नाशुक्लोपधानं[2] शयनमिव शशी नागभोगाङ्कमम्भः ॥

स्तोकानुवृत्तिं केतक्या अपि केचिदिच्छन्ति ।

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१ V कर्दमेन जनयन्ति. २ CB ०मुक्तोपधानं.

यथा— "असूच्यत शरत्कालः केतकीधूलिधूसरैः ।
पञ्चाताम्रैर्नवायातश्चरणैरिव वासरैः ॥"

शरद्भवानामनुवृत्तिरत्र
वाणासनानां सकुरुण्टकानाम् ।
हेमन्तवर्क्षे यदि दृश्यतेऽपि
न दृश्यते बन्धविधिः कवीनाम् ॥

हेमन्तशिशिरयोरैक्ये सर्वलिङ्गानुवृत्तिरेव । उक्तञ्च—"द्वादशमासः संवत्सरः, पञ्चर्तवो हेमन्तशिशिरयोः समासेन" [इति]।

मरुबकदमनकपुन्नागपुष्पलिङ्गानुवृत्तिभिः सुरभिः ।
रचनीयश्चित्रश्रीः किञ्चित्कुन्दानुवृत्त्या च ॥

यथा[1]—"गेहे वाहीकयूनां वहति दमनको मञ्जरीकर्णपूरा-
नुन्मादः पामरीणां मरुति मरुबकामोदिनि व्यक्तिमेति ।
सद्योभङ्गानुसारस्नुतसुरभिसिराशीकरः साहकारः
सर्पन्नम्भःशरावे रचयति च रसो रेचकीचन्द्र[2]काणि ॥"

यथा वा[3]—"कुन्दे मन्दस्तमाले मुकुलिनि विकलः कातरः किङ्किराते
रक्ताशोके सशोकश्चिरमतिविकचे चम्पके कुञ्चिताक्षः ।
पान्थः खेदालसोऽपि श्रवणकटुरटच्चक्रमभ्येति धुन्वन्
सोत्कण्ठः षट्पदानां नवमधुपटलीलम्पटं कर्पटेन ॥"

यथा वा—"धुनानः कावेरीपरिसरभुवश्चन्दनतरून्
मरुन्मन्दः कुन्दप्रकरमकरन्दानवकिरन् ।
प्रियक्रीडाकर्षच्युतकुसुममामूलसरलं
ललाटे लाटीनां लुठितमलकं ताण्डवयति ॥"

एवमन्याऽप्यनुवृत्तिः ।

विचकिलकेसरपाटलिचम्पकपुष्पानुवृत्तयो ग्रीष्मे ।
तत्र च तुहिनर्तुभवं मरुबकमपि केचिदिच्छन्ति ॥

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१ V adds this before गेहे. २ V चक्र. ३ V adds this here.

यथा—"कर्णे स्मेरं शिरीषं शिरसि विचकिलस्रग्लताः पाटलिन्यः
कण्ठे माणालहारो वलयितमसिताम्भोजनालं कलाच्योः ।
सामोदं चन्दनाम्भः स्तनभुवि नयने [1]म्लानमाञ्जिष्ठपृष्ठे
गात्रे लोलज्जलार्द्रं जयति मृगदृशां ग्रैष्मिको वेष एषः ॥"

यथा च—"अभिनवकुशसूचिस्पर्द्धि कर्णे शिरीषं
मरुबकपरिवारं पाटलादाम कण्ठे ।
स तु सरसजलार्द्रोन्मीलितः सुन्दरीणां
दिनपरिणतिजन्मा कोऽपि वेषश्चकास्ति ॥"

एवमुदाहरणान्तराणि ।

ऋतुभववृत्त्यनुवृत्ती दिङ्मात्रेणात्र सूलि[2]ते सन्तः ।
शेषं स्वधिया पश्यत नामग्राहं कियद्ब्रूमः ॥
देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य ।
तन्न तथा बध्नीयात्कविबद्धमिह प्रमाणं नः ॥
[3]शोभान्धोगन्धरसैः फलार्चनाभ्यां च पुष्पमुपयोगि ।
षोढा दर्शितमेतत्स्यात्ससममनुपयोगि [तथा[4]] ॥

यथा— यत्प्राचि मासे कुसुमं निबद्धं
तदुत्तरे बालफलं विधेयम् ।
तदग्रिमे प्रौढिधरं च कार्यं
तदग्रिमे पाकपरिष्कृतं च ॥
द्रुमोद्भवानां विधिरेष दृष्टो
वल्लीफलानां न महाननेहा ।
तेषां द्विमासावधिरेव कार्यः
पुष्पे फले पाकविधौ च कालः ॥

अन्तर्व्याजं बहिर्व्याजं बाह्यान्तर्व्याजमेव च ।
सर्वव्याजं बहुव्याजं निर्व्याजं च तथा फलम् ॥

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१ BC स्लान० २ AC चि. ३ V B & V C शोभास्रग् V A शोभाश्र० ४ V तत्ससममनुपयोगि तथा.

लकुचाद्यन्तर्व्याजं तथा बहिर्व्याजमत्र मोचादि ।
आम्राद्युभयव्याजं सर्वव्याजं च ककुभादि ॥
पनसादि बहुव्याजं नीलकपित्थादि भवति निर्व्याजम् ।
सकलफलानां षोढा ज्ञातव्यः कविभिरिति भेदः ॥
एकद्वित्र्यादिभेदेन सामस्त्येनाथवा ऋतून् ।
प्रबन्धेषु निबध्नीयात्क्रमेण व्युत्क्रमेण वा ॥
न च व्युत्क्रमदोषोऽस्ति कवेरर्थपथस्पृशः ।
तथा कथा कापि भवेद् व्युत्क्रमो भूषणं यथा ॥
अनुसन्धानशून्यस्य भूषणं दूषणायते ।
सावधानस्य च कवेर्दूषणं भूषणायते ॥
इति कालविभागस्य दर्शिता वृत्तिरीदृशी ।
कवेरिह महान्मोह इह सिद्धो महाकविः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
कालविभागो नाम अष्टादशोऽध्यायः ॥

समाप्तमिदं प्रथममधिकरणं कविरहस्यं काव्यमीमांसायाम् ॥

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१ V कपिच्छादि.

EXPLANATORY NOTES.

Notes enclosed within square brackets [ ] belong to preveious Editions.

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* [l. 1. अथात काव्यं मीमांसिष्यामहे. Hemacandra has named his work on Nyāya as प्रमाणमीमांसा The first sūtra of his work is "अथ प्रमाणमीमासा". For the propriety of the words अथ and मीमांसा *cf.* Hemacandra's vṛtti on the same.

"अथेत्यस्याधिकारार्थत्वाच्छास्त्रेणाधिक्रियमाणस्य प्रस्तूयमानस्य प्रमाणस्याभिधानात्सकलशास्त्रतात्पर्यव्याख्यानेन प्रेक्षावन्तो बोधिता प्रवर्तिताश्च भवन्ति । आनन्तर्यार्थो वाऽथशब्द । शब्दकाव्यच्छन्दोनुशासनेभ्योऽनन्तरं प्रमाणं मीमांस्यत इत्यर्थ । अनेन शब्दानुशासनादिभिरस्यैककर्तृकत्वमाह । अधिकारार्थस्य चाथशब्दस्यान्यार्थनीयमानकुसुमदामजलकुम्भादेर्दर्शनमिव श्रवणं मङ्गलायापि कल्पत इति । मङ्गले च सति परिपन्थिविघ्नविघातादक्षेपेण शास्त्रसिद्धिरायुष्मच्छ्रोतृकता च भवति । परमेष्ठिनमस्कारादिकं तु मङ्गलं कृतमपि न निवेशितं लाघवार्थिना शास्त्रकारेणेति ।

प्रकर्षेण संशयादिव्यवच्छेदेन मीयते परिच्छिद्यते वस्तुतत्त्वं येन तत्प्रमाणम् । प्रमायां साधकतमम् । तस्य मीमांसोद्देशादिरूपेण पर्यालोचनम् । त्रयी हि शास्त्रस्य प्रवृत्तिरुद्देशो लक्षणं परीक्षा च । तत्र नामधेयमात्रकीर्तनमुद्देशः यथेदमेव सूत्रम् । उद्दिष्टस्यासाधारणधर्मवचनं लक्षणम् । तद्द्वेधा सामान्यलक्षणं विशेषलक्षणं च । सामान्यलक्षणमनन्तरमेव सूत्रम् । विशेषलक्षणं विशद प्रत्यक्षमिति । विभागस्तु विशेषलक्षणस्यैवाङ्गमिति न पृथगुच्यते । लक्षितस्येदमित्थं भवति नेत्थमिति न्यायत परीक्षणं परीक्षा यथा तृतीयसूत्रम् । पूजितविचारवचनश्च मीमासाशब्दस्तेन न प्रमाणमात्रस्यैव विचारोऽत्राधिकृत· । किन्तु तदेकदेशभूतानां दुर्नयनिराकरणद्वारेण परिशोधितमार्गाणा नयानामपि । "प्रमाणनयैरधिगम" इति हि वाचकमुख्य· । सकलपुरुषार्थेषु मूर्धाभिषिक्तस्य सोपायस्य सप्रतिपक्षस्य मोक्षस्य च । एवं हि पूजितो विचारो भवति । प्रमाणमात्रविचारस्तु प्रतिपक्षनिराकरणपर्यवसायी वाक्कलहमात्रं स्यात् । तद्विवक्षाया तु अथ प्रमाणपरीक्षेत्येव क्रियेत । तत् स्थितमेतत् प्रमाणनयपरिशोधितप्रमेयमार्गं सोपायं सप्रतिपक्षमोक्षं विवक्षितुं मीमासाग्रहणमकार्याचार्येणेति ॥ १ ॥" For अथातः *cf.* also "अथातो ब्रह्मजिज्ञासा" ब्र. सू. 1-1-1 and the Bhāsya.]

l. 1. अथात । Generally original writers in the sūtra style begin their treatises with the words either अथातः or अथ. Āpastamba, Kaṇāda, Jaimini and Bādarāyana in their respective sūtra works use the words अथात in the beginning, while Patañjali begins with अथ in his works on Yoga and Grammar. Eminent Bhāsyakāras such as S'abarasvāmin, S'ankarācārya and Patañjali interpret the word अथ generally in two senses, i. e. आनन्तर्य and अधिकार. आनन्तर्य is meant when अथ is followed by the word अत· and in all other cases अधिकार. Others believe that the words अथातः joined together in the beginning of a work, mean nothing but आनन्तर्य. This view, held

by Bhavadāsa and other Vrttikāras on Jaimini earlier than S'abara (cir. 500 A. D), has been cited and refuted in the S'lokavārttika by Kumārila (*see* Kārikās 1. 33, 34, 63)

Prabhākarabhatta also, while commenting on S'abarasvāmin introduces this view of Bhavadāsa and refutes it in his work entitled the Brhatī, saying. 'लोके' इत्यादिभाष्यस्याथातः शब्दस्यालौकिकार्थाशङ्कानिवृत्ति· प्रयोजनम् । (1. 1. 1.)

Some Vrttikāras, such as Rudradatta and others while commenting on the first sūtra अथातो दर्शपूर्णमासौ व्याख्यास्यामः of the Āpastambaśrauta, take the two words अथात· to mean only आनन्तर्य following Bhavadāsa. S'abarasvāmin, however, refutes this view of Bhavadāsa with care and establishes the meanings of आनन्तर्य for अथ and हेतुभाव for the word अत in the sūtra अथातो धर्मजिज्ञासा of Jaimini Other commentators such as Dhūrtasvāmin, S'aṅkaramiśra and others, in their works on Āpastamba and Kanāda, take the word अथ to indicate 'Mangala'. But S'ankarācārya in his Bhāsya on Bādarāyana sūtra disapproves of this and takes अथ to mean only आनन्तर्य, saying अर्थान्तरप्रयुक्त एव ह्यथशब्द· श्रुत्या मङ्गलप्रयोजनो भवति । For other meanings of the word अथ reference may be made to the verses —

मङ्गलानन्तरारम्भप्रश्नकार्त्स्न्येष्वथो अथ । (Amarakośa 3. 246.)

and

ओङ्कारश्चाथशब्दश्च द्वावेतौ ब्रह्मण पुरा ।
कण्ठं भित्वा विनिर्यातौ तस्मान्माङ्गलिकावुभौ ॥

Rājaśekhara also begins his work with the words अथात and this shows that he intends to write his Kāvyamimāmsā in the sūtra style. Here अथ cannot mean अधिकार because of the finite verb मीमांसिष्यामहे, as also because it is followed by the word अत·. आनन्तर्य alone, therefore, is better fitted here than अधिकार and हेतुभाव for the word अत. । आनन्तर्य obviously connects two events and, therefore, requires a previous event after which the Kāvyamīmāmsā may be composed by him. What then is that event after which Rājaśekhara composed the Kāvyamīmāmsā? The previous event or circumstance in this case can only be suggested as the author himself did not mention it. Many circumstances such as शिष्यप्रश्न, देवताराधन, रसायनादिक्रिया, गुरुपर्वक्रम, etc. are suggested by the commentators of the sūtras of Kanāda, Āpastamba and others after which, they thought the work was composed by their respective authors.

It may be suggested here that गुरुपर्वक्रम is to be taken as the previous event required by the word अथ, as Rājaśekhara himself enumerates the teachers of the Kāvyamīmāmsā in the sentence beginning with यथोपदिदेश श्रीकण्ठ, etc. In this case, therefore, the word अथ suggests that Rājaśekhara composed the Kāvyamīmāmsā after having been taught by his own Guru who was the last in the list of teachers beginning with S'rīkantha. This is what is called गुरुपर्वक्रम.

A suggestion of this kind is also made by Kumārilabhatta while explaining the word अथ in the sūtra अथातो धर्मजिज्ञासा of Jaimini, and subsequently, the same is rejected by him on the ground that the knowledge of this गुरुपर्वक्रम does not help the reader in any way, and that the list of teachers also cannot be taken as entirely accurate. In this connection Pārthasārathi's commentary on Kumārila is noteworthy :—

"पर्व अवच्छेद.। गुरुपर्वणां क्रम गुरुपर्वक्रम । तद्यथा 'ब्रह्मा प्रजापतये मीमासां प्रोवाच । सोऽपीन्द्राय । सोऽप्यादित्याय । स च वसिष्ठाय । सोऽपि पराशराय । पराशर कृष्णद्वैपायनाय । सोऽपि जैमिनये । स च स्वोपदेशानन्तरमिमं न्यायं ग्रन्थे निबद्धवान्' इति । सोऽयमेवंविध· सबन्धो निष्फलो निर्हेतुकश्च । नह्यस्मिन् सबन्धे किञ्चित्प्रमाणमस्ति' । इति । (Nyāyaratnākara, p. 8)

It is necessary, therefore, to find out a reasonable circumstance which may have preceded the composition of the Kāvyamīmāmsā. That circumstance seems to be the composition of other earlier Kāvyas. Here the word अथ seems to indicate that after composing the Kāvyas and Nātakas, the author begins composing the Kāvyamīmāmsā. It is easy now to understand the meaning of the word अत. This word indicates वृत्तस्य हेतुभाव. Here वृत्त is काव्यनाटककरण This is the exact event that precedes the composition of the Kāvyamīmāmsā To explain the necessities of a poet and the method of composition which are treated of in the Kāvyamīmāmsā, a writer should first gain experience as a poet and compose several works on different subjects. The words अथ and अत, therefore, indicate as follows —

अथ=बालरामायणहरविलासादिदृश्यश्रव्यकाव्यकरणानन्तरम् ।

अत =काव्यविचारात्मकमीमासाशास्त्रस्य काव्यकरणानन्तरमेव सुकरत्वाद्धेतो ।

The word अत can, however, be explained from a different standpoint. This word being derived from a सर्वनाम, is used here to mean the desired object (बुद्धिस्थपरामर्शी) In that case अत. means श्रीकण्ठमारभ्य प्रवृत्तस्य काव्यमीमासाशास्त्रस्योच्छिन्नत्वाद्धेतो । Therefore, the construc-

tion of the further text from यथोपदिदेश to the end of the sentence इत्थङ्कारं च प्रकीर्णत्वात् (P. 1. 1. 14) with this प्रतिज्ञावाक्य appears quite logical and coherent.

l. 1. काव्यम्। This word denotes the purpose of this Mīmāmśā-śāstra. It is necessary that in the beginning of every work or śāstra the result obtained from such work or śāstra should be stated in order that those who read may readily be interested in it. This practice is observed by all Sūtrakāras. Kumārilabhatta explains this in the following Kārikā :—

सर्वस्यैव हि शास्त्रस्य कर्मणो वाऽपि कस्यचित्। यावत्प्रयोजनं नोक्तं तावत्तत् केन गृह्यते ॥
(S'lokavārttika I. 12.)

l. I. मीमांसिष्यामहे। This verb also indicates that Rājaśekhara wrote his work in the sūtra style in the same way as other S'rauta, Grhya and Dharmasūtras were written. Basing on one of the two roots माङ् or मान, सन् प्रत्यय takes place according to the rule of Pānini 3-1-6. and the meaning of the word मीमांसा is to be taken as पूजितविचार. The result obtained from this Mīmāṁsā is काव्यविद्यासिद्धि, just as धर्मज्ञान and ब्रह्मज्ञान are obtained from the पूर्वोत्तरमीमांसा।

l. 1. श्रीकण्ठ etc Here Rājaśekhara intends to record the गुरुपरम्परा of this Mīmāmsāśāstra in order to impress that he is not the sole originator of this S'āstra, as also to show the reason why he had to compose this work while the Science had already been well-established by his predecessors. S'rīkantha and Brahman are considered by the author as the originators of this Mīmāmsāśāstra in the same way as Pānini and Kanāda are said to have obtained the knowledge of their śāstras from Mahādeva, or as Dharma-mīmāmsā and Bharata's Nātyaśāstra are said to have originated from Brahman.

l. 1. परमेष्ठि S'rīkantha delivered lectures on Kāvyamīmāṁsā or criticisms on Kāvyas to his 64 students headed by Brahman and he, the self-born, also taught the same to his disciples who were born from his mind. These disciples are the sages Bhrgu and others according to the Vāyupurāna (Adh. 65.) and the same statement is made by Rajaśekhara following the same Purāṇa on p. 28. 1. 14 of the Kāvyamīmāmsā.

* [l. 2. चतुःषष्टये शिष्येभ्य । *Cf.* ब्रह्मविष्णुरुद्रगुहबृहस्पतिभार्गवादिशिष्येषु चतुःषष्टावुद्दिष्टं वचः पारमेश्वरम्। (Kāvyamīmāmsā p. 29)]

l. 2. चतु षष्ट्ये । Here the number 64 is exceedingly interesting The Pāñcālas used the number 64 in their classifications. Rgveda has been divided into 64 Adhyāyas comprising 8 Astakas of 8 Adhyāyas each. Vātsyāyana in his Kāmasūtra mentions 64 Upavidyās of his own and 64 Kalās of the Pāñcālas and divides the whole s'āstra into 64 Prakaranas (V. S 1. 3. 14–17 and 2. 2. 3-4) Bharata in his Nātyas'āstra enumerates 64 Nātyāngās and S'āradātanaya divides countries in the Bhāratavarsa into 64 in his Bhāvaprakās'ana. It seems to be a remnant of an old custom to divide a subject into eight just as Pānini did in his Astādhyāyī. In giving the number 64 to the disciples of S'rīkaṇtha, it appears that Rājas'ekhara also followed the same tradition. His eight kinds of poets and 32 kinds of Kāvyārthaharanas or plagiarisms (p. 65) also show his leaning towards the same tradition.

l. 3. सारस्वतेय etc. The story of Sārasvateya–Kāvyapurusa, as one of the originators of the Kāvyamīmāmsā, seems to have been borrowed by Rājas'ekhara from the Harsacarita of Bāna. Bāṇa, in his auto–biography found a Sārasvateya the son of Sarasvatī and Dadhīca Bhārgava, through whom Vatsa, the first male representative of his family, got the knowledge of all sciences and the Vedas.

The origin of this story of Sārasvateya is traceable in many Purānas. But they differ from one another in many respects. Bāna and Rājas'ekhara seem to have mainly followed the Vāyupurāna for this idea of Sārasvateya as the version preserved in this Purāna agrees mainly with that given in their works. The special leaning of Rājas'ekhara towards the Vāyupurāna is also demonstrated by his references to that Purāna later on on page 28 l. 12. According to the Vāyupurāna Bhrgu or Kavi, the first son of Brahman, had Cyavana as his son through Paulomī, and this Cyavana also had two sons Dadhīca and Ātmavāna through Sukanyā. Dadhica married Sarasvatī and got a Sārasvateya as his son who was learned in all S'āstras through the blessings of his mother, but was childless. Ātmavāna, the brother of Dadhīca, on the other hand, got the sons Aurva and others and through them the family of Bhṛgu expanded. In this family was born Vatsa the Mūlapuruṣa of the Vātsyāyana Gotra to which Bāṇa also belonged (vide, Vāyu Adh 65) Bāna followed the same succession list as found in the Vāyupurāṇa in the 1st chap-

ter of the Harsacarita and adduced some reasons to explain why Sarasvatī had to marry Dadhīca and how Vatsa, Bāna's Gotraguru, was connected with Sārasvateya.

The Vāyupurāna and the Harsacarita seem to have offered materials to Rājaśekhara who while describing the story of Kāvyapurusa, the son of Sarasvatī, makes him one of the earliest exponents of the Kāvyamīmāmsā. For a complete description and origin of Sārasvateya a reference may be made to the 3rd chapter of the present work

l. 3. वृन्दीयसाम्.—more important gods. The word वृन्दारक means divine beings or Devas and it transforms itself into वृन्दीयस् in comparative (vide Pānini 6-4-157).

l. 4. काव्यपुरुष·—Bhṛgu and S'ukra are known as Kavi. Sārasvateya the descendent of their family is, therefore, called Kāvyapuruṣa (vide Pānini 4. 1. 151).

l 4. दिव्येन चक्षुषा —through divine power. This accounts for his knowledge of सर्वसमय and भविष्यदर्थ

l. 6. काव्यविद्या:—science of poetical composition.

l. 6. अष्टादशाधिकरणी:—the collection of 18 Adhikaranas or topics. The word Adhikarana is interpreted in several ways, but the following three may be said to be appropriate for the present application of the word. (1) Each discussion regarding Dharma and Brahma introduced by Jaimini and Bādarāyana in their Mīmāmsāśāstras, is called an Adhikarana. This technical discussion is defined as.—

विषयो विशयश्चैव पूर्वपक्षस्तथोत्तर । प्रयोजनं च (सगतिश्चेति) पञ्चाङ्गं प्राञ्चोऽधिकरणं विदु ॥

According to this definition an Adhikarana must consist of five limbs, namely, विषय etc., which constitute the actual discussion. Though Rājaśekhara is not entirely in accord with this definition in his Adhikarana of Kavirahasya, his discussions have five limbs such as विषय etc., particularly in respect of the nature of poets, origin of poetry, etc (2) Secondly, the word Adhikarana means the court of justice. Here Rājaśekhara records his own judgment on several topics pertaining to Kavirahasya after stating the different schools of thought started by the Ācāryas, Surānanda, S'yāmadeva and others which he ultimately rejects. The division into Adhikaraṇas found in the Arthaśāstra and the Kāmaśāstra

is also planned according to this method where in the same manner, the respective authors, while discussing the different topics, state the views of earlier authors and ultimately reject them. (3) Thirdly, the word Adhikarana is used in a popular sense signifying a full discussion of a particular topic (अधिक्रियन्ते प्रस्तूयन्ते अर्था अस्मिन्निति अधिकरणम्) This explanation, of course, covers the Adhikarana division of the Artha and Kāma śāstras which are divided respectively into 15 and 7 Adhikaraṇas, each having several Adhyāyas. In the case the word is synonymous with the word अध्याय or अधिकार, and does not include the technical Adhikarana of five factors विषय, संशय etc.

l. 7. स्नातकेभ्य· Snātakas are those who after studying the Vedas, take the final bath or स्नान, live the life of a householder and observe some rules for cleanliness as prescribed in the Dharmaśāstras. (For the rules of a Snātaka, *see* for instance, Gautama's Dharmasūtra, chapter 9). They belong to the order of a householder and not of a Brahmacārin. Here Rājaśekhara points to the divine Snātakas who after finishing the study of Kāvyavidyā take a bath to follow the rules of a Snātaka. In this connection it is to be remembered that Dharmamīmāmsā is to be studied after studying the Vedavidyā and before one becomes a Snātaka. (See Jaimini's sūtra अथातो धर्मजिज्ञासा। 1-1-1). In order that greater respect may be shown to his Mīmāmsā, Rājaśekhara mentions that the Kāvyamīmāmsa was taught to Kāvyavidyā-Snātakas. The reason for this digression seems to be to indicate that discussion on poetics is appreciated only by those who lead the life of a householder. The words अष्टादशाधिकरणीं and स्नातकेभ्य show that Kāvyapurusa taught all the 18 Adhikaranas to a corsiderable number of divine Snātakas.

* [l 8. 'सुवर्णनाभ । This name occurs also in the Kāmasūtra; "सुवर्णनाभ साम्प्रयोगिकम् ।" (काम सू 1. 1–13).]

l. 8. समाम्नासीत् Out of those divine Snātakas who studied the Kāvyamīmāmsā of 18 sections from Kāvyapurusa, Sahasrākṣa composed a treatise on the Kavirahasya only. The root म्ना preceded by सम् and आ indicates that the Snātakas separately composed different treatises dealing with each section of the Kāvyamīmāṁsā, but it is not reasonable to infer from this use of the verb that Sahasrāksa studied the Kavirahasya-section only under the guidance of Kāvyapuruṣa. This is supported by the passage at the end of this sentence, namely: इति ततस्ते पृथक् पृथक् स्वशास्त्राणि विरचयाञ्चक्रु·। l. 13,

Subjects dealt with in these 18 sections are more or less well known in the history of poetics. But the authors such as Sahasrākṣa and others are entirely new in the field of Alankāra literature. Though some early writers on poetics, rhetoric and dramaturgy such as S'ilāli, Kiśāśva, Kāśyapa, Vararuci and Medhāvin are known through the writings of Pānini, Bhāmaha and Dandin, none of them, however, is mentioned here as the author of any subject. Rājaśekhara, indeed, mentions a few names such as Bharata, Kucamāra, Suvarnanābha and Nandikeśvara who are fairly known, but the names of Sahasrākṣa and others mentioned by him are entirely unknown. It is not proper to say that these names are entirely imaginary, but it is very probable that he recorded here a forgotten tradition handed down from a source which remains yet unknown. But then, it has to be explained how Bhāmaha, Daṇḍin, Vāmana, Udbhata, Ānandavardhana and Rudrata who were earlier than Rājaśekhara and dealt with the same subjects with a special interest, did not care to mention any of the earliest writers on these subjects. In this connection, another point also is worthy of note that Rājaśekhara has made a good use of the figure of speech known as Anuprāsa in selecting the names of the authors of these chapters, and as such the names may as well represent purely imaginary persons. This is borne out by such combinations as —कविरहस्यं सहस्राक्ष , औक्तिकमुक्तिगर्भ·, निर्णयं सुवर्णनाभ , चित्रं चित्राङ्गद·, श्लेषं शेष , औपम्यमौपकायन , etc.

Of course, we find mention in the Artha and the Kāma sāstras of Kautilya and Vātsyāyana, of similar names of authors such as Bhāradvāja, Bṛhaspati, Viśālākṣa, Parāśara and others whose works are either summarised or referred to in them. But we cannot doubt the authenticity of the statements of Kautilya and Vātsyāyana because there are no works on Artha and Kāma earlier than Kautilya and Vātsyāyana available to-day, as it is in the case of the Kāvyamīmāmsā. On the contrary, the existence of the works of such authors as Bṛhaspati and Viśālākṣa can be proved from quotations found in later works under their names (*see* Intro. of the Arthaśāstra, Trivandrum edi. p. 6.).

l. 8. औक्तिकम्:—'different methods of expression from the sentences'. They are वाच्य, लक्ष्य, गौण and व्यंग्यs of अर्थ, and वाचक, लक्षक, गौण and व्यञ्जक of the शब्द. It is natural for Rājaśekhara to explain

the nature of Dhvani in this chapter of औक्तिक which, as he says, was composed by उक्तिगर्भ, but he does not expressly mention the school of Dhvani as the subject of any one of his Adhikaranas, probably because it had recent origin in his time and also because he belonged to the Rasa school of Bharata. He knew, however, the view of Ānandavardhana, the chief exponent of the Dhvani school, as he quoted a verse from his Dhvanyāloka (*See* p. 16. of this work). Vakrokti which is included by Rudrata as a S'abdālankāra must have also been treated in this chapter of औक्तिक along with different kinds of उक्तिs as explained by Bhojadeva in his Sarasvatīkaṇṭhābharaṇa. (2 39)

l. 8. रीतिनिर्णयम् । Discussions regarding the nature of the Rītis are current from the very early stages of the science of poetics as both Bhāmaha and Daṇḍin, the earliest writers on this subject, mention them as already existing since a very long time (*see* Bhāmaha's, K. A 31-33 and Daṇḍin's K. A. 1-40). Vāmana, the author of the Kāvyālaṅkārasūtra, improved upon them and stated that Rīti alone is the soul of the Kāvya. (रीतिरात्मा काव्यस्य । 1. 2. 6.).

l. 9. प्रचेतायनः । The earliest authors on poetics accept अनुप्रास as one of the Alaṅkāras or figure of speech. Bhāmaha treats this at the very outset while dealing with Alaṅkāras and divides it into two kinds as Grāmya and Lātīya. Dandin characterizes Anuprāsa as an inferior method of writing which he attributes to the writers in the Gauḍa country (*see* K. A. I. 44-60). But the followers of Bhāmaha have been able to discover several varieties of it in their works. The original writer on अनुप्रास, as Rājaśekhara mentions, is प्रचेतायन, very probably a member in the family of Pracetas, one of the ten Prajāpatis. But the word प्रचेतायन does not seem to be grammatically correct according to the rules of Pānini. Vālmīki, the author of the Rāmāyana, also is a Prācetasa. Rājaśekhara perhaps means that Vālmīki was the original writer on Anuprāsa as we frequently come across examples of this figure of speech in his Rāmāyaṇa. It is curious, however, that Pracetas does not find any place among the gotras and pravaras of the Brāhmins.

l. 9. यमकानि । The name of the original inventor of यमक is omitted in all MSS. of the Kāvyamīmāmsā. Citrāṅgada cannot be taken as the teacher of both the Yamaka and Citra. Firstly because, the name is not in keeping with the Anuprāsa which

is strictly observed here in mentioning the subject and the author. Under this Anuprāsa principle, Citrāngada can be the originator of the Citra alone. Secondly because, Rājaśekhara subsequently states that 18 chapters were separately composed by eighteen authors: इति ततस्ते पृथक्पृथक् स्वशास्त्राणि विरचयाञ्चक्रुः । (p 1. l. 13.)

Some scholars, however, suggest here a reading different from the present one as आनुप्रासिकं प्रचेता । यमो यमकानि । But this reading is not warranted by the MS material available at present. The form प्रचेतायन also does not seem to be grammatically correct as the grammatical form in this case ought to be प्राचेतायन or प्रचेतायनि Yamakas are very freely used in the Sanskrit literature even from the time of the Rāmāyaṇa and the Mahābhārata. Kālidāsa also in the 9th sarga of the Raghuvamśa uses Yamaka frequently but with care so as not to give rise to a feeling of disgust in the mind of his readers. It is one of the four Alankāras mentioned with several varieties by Bharata, the earliest writer on the science of poetics (*see* N. S ed 16th Chapter). Amongst later writers, Bhāmaha was not satisfied with the classification of Bharata, and he acknowledged only five varieties instead. Though Dandin has no special fondness for Yamakas in the Kāvya, he, nevertheless, deals with the subject with its various sub-divisions in a separate chapter (*see* K. A. 1. 61) It is, therefore, clear that Yamakas had quite an early origin. Yama, who is considered to be the original teacher of the Yamaka in the emended reading given above is quite in keeping with the scheme of Anuprāsa followed by Rājaśekhara in mentioning the subjects and their teachers.

l. 9. चित्रं चित्राङ्गदः । Later writers on literary criticism use the word चित्र to mean an inferior kind of poetry possessing Guna and Alaṅkāra only, without any vestige of Dhvani. (*see* Dhvanyāloka 3. 42 and Kāvyaprakāśa. 1. 5.). Rājaśekhara, here does not refer to the चित्रकाव्य but to चित्र which is recognized as one of the S'abdālankāras by the early writers on Alankāra. Here by the word चित्र, is meant such peculiar combination of words in poetry as to make up Bandhas such as चक्र, खड्ग, मुरज, etc. and other arrangements of words such as मात्राच्युतक, प्रहेलिका etc. Rudrata is the first writer to include this kind of combination of words in his list of S'abdālaṅkāras (2-13.) with the name चित्र, and to deal with its various forms in the 5th chapter of

his Kāvyālaṅkāra although Bhāmaha and Dandin mention this kind only as another variety of Yamaka. It is curious that the subjects of several Adhikaranas in the Kāvyamīmāmsā, should be so arranged by Rājaśekhara as to appear as an imitation of the system adopted by Rudrata. Rudrata gives in his Kāvyālankāra the list of the S'abdālankāras in the following verse:—

वक्रोक्तिरनुप्रासो यमकं श्लेषस्तथाऽपरं चित्रम् ।
शब्दस्यालंकारा श्लेषोऽर्थस्यापि सोऽन्योऽस्तु ॥ (2. 13)

and treats of these Alankāras in chapters 2–5 following the same order. In the first and second chapters, Rudrata deals with Kavirahasya and Rītinirnaya. Now, it will be evident that the order of subjects adopted by Rājaśekhara in the first 7 Adhikaranas is substantially the same as found in the work of Rudrata. That Rājaśekhara also followed Rudraṭa in many important points will be shown in sequel.

l. 9. शब्दश्लेषम् । Following Rudrata's classification here शब्दश्लेष is included among the शब्दालकारs and अर्थश्लेष among the अर्थालंकारs. Earlier writers such as Bhāmaha, Udbhaṭa and Vāmana make no such distinction between these two varieties of the S'leṣa but include them both amongst the अर्थालंकारs Rudrata for the first time treats of these two separately in two different chapters. Regarding the attribution of the original authorship of the S'leṣa to S'eṣa no authority exists, and the word S'esa is probably used since it is in accordance with the author's scheme of Anuprāsa already referred to.

ll. 9–10. वास्तव, औपम्य, अतिशय and अर्थश्लेष । Here Rājaśekhara begins his list of Arthālaṅkāras. This classification of the Arthālaṅkāras into the groups Vāstava etc. is found only in the Kāvyālaṅkāra of Rudrata; but the early writers on Alankāra preceding Rudrata do not seem to be aware of this system of grouping. Rudraṭa classifies them in the following verse.—

अर्थस्यालंकारा वास्तवमौपम्यमतिशयः श्लेषः ।
एषामेव विशेषा. अन्ये तु भवन्ति नि शेषा ॥ (K. A. 7. 9).

and deals with them in four chapters 7–10. Under the heads वास्तव, etc. Rudraṭa includes respectively 23, 21, 12 and 10 figures of speech as based upon the four definite principles, वास्तव, etc. This shows that Rājaśekhara generally followed Rudraṭa in his

classification of subjects But the attribution of these four groups of Alaṅkāras to four authors पुलस्त्य, औपकायन, पराशर and उतथ्य must be an original contribution of Rājaśekhara. It is also possible that Rājaśekhara and Rudrata followed a common source for their materials which unfortunately does not exist now. In any case it can safely be asserted that Rājaśekhara in the first 11 sections of the Kāvyamīmāmsā closely follows the arrangement of topics as found in the first 10 chapters of Rudrata's Kāvyālaṅkāra. That Rājaśekhara was well acquainted with Rudrata's work, is borne out by the fact that he quoted from Rudrata's work in several places in his Kāvyamīmamsā. (*Cf.* p. 16. l. 5 and p. 31. l. 9 of K. M. with Rudrata 1. 18 and 2. 16).

l. 11. उभयालंकारिकम् । Two kinds of उभयालङ्कार seem to have been treated in this chapter. The two Alaṅkāras संकर and संसृष्टि with their varieties may be called उभयालंकारs, because they are known when there is a combination of two or more Alaṅkāras belonging either to S'abda or Artha Rudrata deals with these अलंकारs in the 10th chapter of his Kāvyālankāra after अर्थश्लेष. Rājaśekhara also takes up this subject in the same order after अर्थश्लेष. Another kind of उभयालंकार which may form the subject matter of this chapter includes those Alaṅkāras which beautify the poetry belonging to both S'abda and Artha. Alaṅkāras such as Upamā, Punaruktavadābhāsa, Samuccaya, Sahokti, S'leṣa, Vyatireka, Rūpaka, Virodha, etc. come under this category. *Cf.* Rudrata's, K. A. 4. 32–34 and Udbhaṭa's, K. A. S. S. (gos. ed.) pp. 37–40. There is another kind consisting of 24 उभयालंकारs which is dealt with by Bhojadeva in the 4th chapter of his Sarasvatīkanthābharana. These Alankāras do not, however, form the subject matter of this chapter because Bhoja's उभयालंकार includes only Upamā, Rūpaka etc. which are already included in the Aupamya group under the authorship of औपकायन in the previous chapter of this work.

l. 11. वैनोदिकम् । Kāmadeva is mentioned as the author of this chapter which deals with the Vinodas. Vātsyāyana in his Kāmasūtra (1-4) gives a list of Vinodas for an accomplished citizen or Nāgaraka who is required to indulge in these Vinodas in the company of their ladies or dancing girls. The treatises Kandarpacūḍāmaṇi, etc. dealing with the subject Kāma also explain the nature of these Vinodas for romantic couples. They are:—

आपानकविधिः, उद्यानजलक्रीडा, कुक्कुटलावमेषयुद्धम्, द्यूतम्, यक्षरात्रिः, कौमुदीजागरः, सुवसन्तकः etc. Bhojadeva in his Sarasvatīkanthābharana gives a similar list of Vinodas of lovers to be described by poets while dealing with love affairs in their poetry.

Cf. अष्टमीचन्द्रक कुन्दचतुर्थी सुवसन्तक ।
आन्दोलनचतुर्थ्येकशाल्मली मदनोत्सव. ॥ etc.

Sarasvatikanthābharaṇa 5, 93-96.

These Vinodas are classified according to the different seasons or Ṛtus by S'āradātanaya in his Bhāvaprakāśana as under:—

अष्टमीचन्द्रशक्रार्चावसन्तमदनोत्सवा ।
वकुलाशोकविहृति. शाल्मलीमूलखेलनम् ॥
एते वासन्तिका प्रायो विनोदा रसिकोचिता. ।
उद्यानयात्रा सलिलक्रीडा पुष्पापचायिका ।
नवाम्रखादिका चूतमाधवीनवसंगम ।
एते प्रायो विनोदा· स्यु. निदाघे सुखभोगिनाम् ॥ etc. pp. 137-138.

In the Ratnāvali, S'ākuntala, etc. we find that Vinodas such as the Kaumudīmahotsava, Manmathapūjā Vasantotsava, etc. are introduced and prescribed for lovers. This chapter on Vinodas is attributed by Rājas'ekhara to Kāmadeva because these are concerned with pure love

l. 11. रूपकनिरूपणीयम् । The chapter where the different varieties of Dramas or Rūpakas are explained, is attributed to Bharata the author of the Nāṭyaśāstra. Here the word Rūpaka stands for Nāṭya according to the definition of S'āradātanaya which is as follows:—

रामादितादात्म्यापत्तिर्नटे या नाट्यमुच्यते ।
रूपकं तद्भवेद्रूपं दृश्यत्वात्प्रेक्षकैरिदम् ॥
रूपकत्वं तदारोपात्कमलारोपवन्मुखे । Bhāvaprakās'ana p. 180

The fanciful identity of Natas on the stage with Rama etc. is known as Rūpaka because it is so witnessed by the audience. This Nātya or Rūpaka is based on eleven fundamental principles as stated by Bharata in the 6th chapter of his work. The relevant quotation is given below:—

रसा भावा ह्यभिनया धर्मी वृत्तिप्रवृत्तय ।
सिद्धि स्वरास्तथाऽऽतोद्यं गानं रङ्गश्च सङ्ग्रह ॥

The whole of the Nātyaśāstra of Bharata explains only these 11 principles one after another in 36 chapters.

l 12. रसाधिकारिकम्। The section dealing with the Rasādhikāra or the explanation of Rasas is attributed to Nandikeśvara. Nandikeśvara is reputed to be the chief follower of Mahādeva and as one of the earliest writers of Kāmas'āstra in 1000 chapters. *Cf* वात्स्यायन 1. 1. 8. 'महादेवानुचरश्च नन्दी सहस्रेणाध्यायानां पृथक्कामसूत्रं प्रोवाच'। This work of Nandī is said to have been summarised by many writers such as, औद्दालकि, श्वेतकेतु, बाभ्रव्य, पाञ्चाल and वात्स्यायन. Here the word Rasa indicates only the S'rngārarasa and not others namely, Vīra, Karuna, etc, which are recognized as Rasas only in Nātya. Because the Nātyarasas or the emotions produced on the audience while witnessing a drama, and explained by Bharata in the Nātyaśāstra, form the subject matter of the previous Adhikarana रूपकनिरूपणीयम् of the Kāvyamīmāmsā. The actual Karuna, Vīra, Bībhatsa, etc. cannot be called Rasas or enjoyments as persons having these emotions do not get any enjoyment whatsoever. But when these Rasas Karuṇa etc. are enacted by skilful actors with histrionics on the stage, the corresponding emotions of the audience are roused in the form of joy and therefore may be called as Nātyarasas. According to this explanation, S'rngāra alone is the Rasa *par excellence*, and this is treated of by Nandikeśvara in this section. Regarding the authorship of Nandikes'vara, to a work dealing with S'rngāra, the commentator on Vātsyāyana (1. 1. 8) records a tradition which runs as follows.— "दिव्यं वर्षसहस्रमुमया सह सुरतसुखमनुभवति महादेवे वासगृहद्वारगतो नन्दी कामसूत्रं प्रोवाच".

l. 12. दोषाधिकरणम्। The chapter in which Doṣas or blemishes in poetry are treated of is attributed to Dhiṣana or Bṛhaspati. It is quite appropriate to attribute this chapter of Dosa to Dhisana not only because the intelligence of a very high order is required to find out the Dosas but also because the word धिषण is suitable to the scheme of Anuprāsa adopted by the author. All writers on poetics beginning from Bharata to Mammata excepting Udbhata have dealt with the Doṣas in poetry in their respective treatises.

*[l. 13. औपनिषदिकं कुचमार· *cf.* "कुचमार औपनिषदिकम् (काम. सू 1-1-17). Thus it appears that Suvarṇanābha and Kucamāra wrote both on poetics and on erotics.]

l. 13. औपनिषदिकम्। This is a new chapter in the history of

poetics, introduced by Rājaśekhara in accordance with the Kāmasūtra of Vātsyāyana and the Arthaśāstra of Kautilya. Kucamāra is mentioned as the original writer on this subject both by Rājaśekhaıa and Vātsyāyana. The object of this chapter must be the same as that of the औपनिषदिक chapter in the Arthaśāstra and the Kāmasūtra. Vātsyāyana describes in this chapter of औपनिषदिक the ways and means to obtain the expected results of Kāma through medicinal plants, Mantras and Tāntric practices. This expediency is recommended by Vātsyāyana for those who fail to gain the enjoyment of Kāma through ordinary means Kautilya also in his chapter of औपनिषदिक treats of similar Tāntric practices to be adopted by kings in order to subdue the enemies and protect the subjects. Similarly, Rājaśekhara also might have dealt with in this chapter the ways and means to obtain poetical excellence by those who fail to gain it by ordinary methods. The underlying motive which led the author to introduce this chapter in the Kāvyamīmāmsā, will become apparent if a reference is made to the statements of Rājaśekhara on p. 11. l. 10, and p. 13. ll. 13, 15. There it is said that a disciple who is devoid of poetical skill either by birth or by training, is called दुर्बुद्धि. In order that he may obtain poetical exellence the ways and means for attaining it, are treated of in the chapter of औपनिषदिक In the other place (p. 12. l. 22) it is said that उपनिषच्छक्ति means मन्त्रतन्त्राद्युपदेशप्रभवा शक्ति ।

*[ll 14–16. *cf* 'एवं बहुभिराचार्यैं तच्छास्त्रं खण्डश प्रणीतमुत्सन्नकल्पमभूत् । 'तत्र...सङ्क्षिप्य सर्वमर्थमल्पेन ग्रन्थेन कामसूत्रमिदं प्रणीतम् ॥' (काम.सू 1.1.18 and 19)].

l. 15 प्रयोजका(ना)ङ्गवती । Here the original reading as found in the MSS does not seem to be quite appropriate because प्रयोजक is not an अङ्ग. The suggestion as प्रयोजनाङ्गवती seems to be more suitable because प्रयोजन is considered as an important अङ्ग for the प्रेक्षावत्प्रवृत्ति. That is to say, there must be some necessity for composing a work, and this becomes an important factor for the composition of that work. If there is no need for such a work, neither the poet should waste his energy in its composition nor the readers could be interested in a work of that kind. Here in preparing his Kāvyamīmāmsā, Rājaśekhara states the necessity for composing the work by the words प्रकीर्णत्वात् and उच्चिच्छिदे. In this respect the author entirely follows Vātsyāyana and Kautilya both in arrangement as also in ideas. *Cf.* Vatsyāyana:—तत्प्रसङ्गाच्चारायण. साधारणमधिकरणं प्रोवाच । सुवर्णनाभः सा[illegible]गिकम् । घोटकमुखः कन्या-

सम्प्रयुक्तकम्। गोनर्दीयो भार्याधिकारिकम्। गोणिकापुत्रः पारदारिकम् । कुचुमार औपनिषदिकम्। एवं बहुभिराचार्यैस्तच्छास्त्रं खण्डश प्रणीतमुत्सन्नकल्पमभूत् । + + + सक्षिप्य सर्वमर्थमल्पेन ग्रन्थेन कामसूत्रमिदं प्रणीतम् (काम सू 1-1-18-19) Also *cf.* पृथिव्या लाभे पालने च यावन्त्यर्थशास्त्राणि पूर्वाचार्यैं प्रस्थापितानि प्रायशस्तानि संहृत्यैकमिदमर्थशास्त्रं कृतम्। तस्यायं प्रकरणाधिकरणसमुद्देश (Arthaśāstra 1. 1)

l. 15. अष्टादशाधिकरणी। This is a compound word by Dvigusamāsa. अष्टादशानामधिकरणानां समाहार ।

*[l. 16. तस्या अयं प्रकरणाधिकरणसमुद्देश । *cf.* "तस्यायं प्रकरणाधिकरणसमुद्देश" (काम. सू. 1-1-19) and अर्थशास्त्र (1-1.). शास्त्रसंग्रह . *cf.* (काम. सू 1-1-20); also the शास्त्रसंग्रह in Amara's कविकल्पलता Though the work contains 18 chapters, only 15 headings are here enumerated].

l. 16. प्रकरणाधिकरणसमुद्देश। Prakaraṇas are the sub-divisions of each Adhikaraṇa and they deal with the different topics coming under the main subject of an Adhikarana It is to be understood by this remark that Prakaranas of eighteen Adhikaranas in the Kāvyamīmāṁsā are enumerated here. But contrary to this statement and to the method adopted in the Kāma and the Artha s'āstras, we find here enumerated only 15 subjects S'āstrasangraha, etc, of the first Adhikaraṇa Kavirahasya but not the Prakaraṇas of other 17 Adhikaraṇas of the Kāvyamīmāmsā. But it is to be noted here that these 15 subjects cover all the 18 chapters of the first Adhikarana. This difference in number between the chapters and the subjects of the first Adhikarana requires an explanation. It appears that in some places one subject is treated of in more than one chapter and at others one chapter deals with more than one subject. In this respect Rājaśekhara differs from the method of the Kāma and the Arthas'āstras while enumerating the Prakaranādhikaraṇas. In the enumeration of these 15 subjects also he does not follow the exact order adopted by him in the first Adhikarana. For example, वाक्यविषयः, कविविशेषः and काकुप्रकारा· should go after पदवाक्यविवेक, and भुवनकोश after देशविभाग according to the order of the text. This deviation of sequence in the enumeration may be explained by the fact that probably Rājaśekhara did not anticipate this change when he was engaged in composing the first chapter of this Adhikarana. It may also be possible that Vātsyāyana and Kautilya did not commit this mistake because probably they wrote their प्रकरणाधिकरणसमुद्देश after the completion of their works.

Page. 2.

l. 4. भुवनकोशः । A short description of the Bhuvanakośa is found in the 17th chapter of this work where a geographical division of countries is given. Rājaśekhara states on p. 98. l. 9. that for full information regarding the geography of the world the reader should refer to another work of his, entitled, the Bhuvanakośa. It is, however, doubtful as to whether this Bhuvanakośa is entirely a different work of Rājaśekhara or whether it represents the subject matter of the 19th chapter of the present work which is lost. It is, however, highly improbable that this should represent an independent work composed by him. (For further information *see* introduction).

l 4. इत्यादि । In the corresponding chapters of the Kāmas'āstra of Vātsyāyana and the Arthas'āstra of Kautilya, all Adhikaraṇas of the complete work are enumerated along with their sub-divisions. Rājaśekhara who generally follows them ought to have mentioned in this chapter, all the eighteen Adhikaranas of the Kāvyamīmāmsā with their Prakaranas. But all MSS. of this work now available omit the other Adhikaranas, and this omission is evident by the word इत्यादि It cannot also be definitely stated that the author himself did not care to mention them here as he was not sure of composing the next 17 Adhikaranas because such statements as औपनिषदिके वक्ष्याम॰, रीतयस्तु पुरस्तात्, अलङ्कारव्याख्यानन्तु पुरस्तात् etc. in different places of this work clearly show that Rājaśekhara had a mind to complete this work and that he had already planned it in eighteen Adhikaraṇas. It is likely therefore that the scribes who wanted to preserve only the first Adhikarana of Kavirahasya out of the bulky volume containing the whole, did not mention the other Adhikaranas and Prakaranas of the work but only referred to the omitted portion by the word इत्यादि.

* [P. 2. l. 5. व्याख्याभाष्यम्=व्याख्यारूपं भाष्यं or व्याख्या and भाष्यम् । separately].

l. 5. इति सूत्राणि । This remark shows that Rājaśekhara writes his work in the same Sūtrabhāsya style as adopted by Vātsyāyana and Kauṭilya.

* [Read lines 5–8 as—इति सूत्राण्यथैतेषां व्याख्याभाष्यं भविष्यति ।
समासव्यासविन्यासः सैष शिष्यहिताय नः ॥
चित्रोदाहरणैर्गुर्वी ग्रन्थेन तु लघीयसी ।
इयं न॰ काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥

Cf. संक्षेपमिममुक्त्वाऽस्य विस्तरोऽत· प्रवक्ष्यते ।
इष्टं हि विदुषां लोके समासव्यासभाषणम् ॥ (काम. सू. 1-87)].

l. 6. सैष । In ordinary prose writing स एषः is the correct form. In poetry alone this usage is allowed by Pānini (6-1-134) in accordance with the usages सैष दाशरथी राम. etc.

l. 9. मीमांसा यत्र वाग्लव । This is the reading found in all MSS. of the work and this may be construed as follows.—इयं सा काव्यमीमांसाख्या मीमासा=विचारः । यत्र=यस्मिन्विचारे । वाग्लव·=मदीयो वाग्लव एतद्ग्रन्थ-रूपः ॥ Some scholars, however, suggest here an alternative reading as मीमास्यो यत्र वाग्लव·, and this may be construed as: यत्र वाग्लवः= 'poetical compositions' मीमास्यः ।

* [l. 11. यायावरीय =यायावरकुलोत्पन्नः ।]

l. 12. कविभ्य । This word indicates that all poets are Adhikārīs or competent to study this science.

Adhyāya II.

l. 15. शास्त्रनिर्देशः। In the first chapter Rājaśekhara gives a list of subjects to be dealt with in his work and, therefore, he names it as S'āstrasaṅgraha. The second chapter he calls as S'āstranirdeśa because he states here the names of different S'āstras which should first be studied by a poet before beginning to compose anything Both Kautilya and Vātsyāyana have also given similar instructions in the corresponding chapters of their works.

l. 16. वाङ्मयम्=literature. Literature is of two kinds: S'āstras and Kāvyas As the nature of the Kāvyas is to be discussed in this work from the 3rd chapter onwards, here only the nature and divisions of the S'āstras are treated.

l. 17. पूर्वम् । Why should the study of the S'āstras be necessary for poets before composing any poem? The answer to this question has been given thus. None can see in darkness without the aid of a lamp, even so, no poet can attempt at writing poems without having efficiency in the S'āstras. Also the Kāvyas follow the S'āstras in every way (*see.* p. 4. l 4-5), therefore, no Kāvya can be composed without having a good knowledge of the S'āstras.

* [ll. 18-22. *Cf.* Sāyana's preface to the Ṛgveda-Bhāsya, Jaimini Sūtra II, 1. 30. etc. and Vīramitrodaya Paribhāṣāprakāśa]

ll. 18-22. अपौरुषेयम् । A S'āstra is considered Ap[illegible] when it cannot be attributed to any author by tradition, Pauruṣeya when it can be traditionally attributed to a particular author. This kind of Apauruseyabhāva has been predicated with reference to the Vedas by the authors of the Pūrvamīmāmsā but the Naiyāyikas do not consider the Vedas to be Apauruṣeya. The authorship of the Vedas is attributed by them to Īśvara who represents a Purusa

सा च etc. Though there are several definitions of the Vedas, the one given here as मन्त्रब्राह्मणे—seems to be the earliest. Āpastamba, one of the early Sūtrakāras of the Yajurveda gave the same definition in a somewhat different wording, as 'मन्त्रब्राह्मणयोर्वेदनामधेयम् । (Āpas. s'rau. sūtra. 24. 1-31).

विवृत etc. This is a definition of Mantra. The chief function of the Mantra is to remind the performers of the different ceremonies to be performed. विवृतं ज्ञापितं क्रियातन्त्रं क्रियाप्रयोग· यैस्ते ।

There are three kinds of Mantras used in Vedic rites, namely, स्मारक, क्रियमाणानुवादि and अनुमन्त्रणमन्त्र, and these Mantras remind the priests of the rites to be performed, already performed and of those things that are connected with ceremonies they are performing. Mīmāṁsakas, therefore, define Mantras as प्रयोगसमवेतार्थस्मारका मन्त्रा । Jaimini, however, in one of his Sūtras defines the Mantra as तच्चोदकेषु मन्त्राख्या (II-1-32), meaning that those portions of the Vedas only are called Mantras which are traditionally known by that name. Āpastamba's definition of Mantra is ब्राह्मणादन्ये मन्त्रा· । *Ibid* 24-1-34).

मन्त्राणां etc. The Brāhmaṇa portion of the Vedas chiefly shows the connection of the Mantras with different rites according to the injunction of the Vedas, and each such injunction is always accompanied by some explanation either for praising or denouncing the particular ceremony. These explanations are called Arthavādas. Āpastamba defines the Brāhmana portion of the Vedas as कर्मचोदना ब्राह्मणानि. *Ibid* 24-1-32

स्तुतिनिन्दाव्याख्यान is the function of the Arthavādas. For the definition and classification of the Arthavāda *cf* ब्राह्मणशेषोऽर्थवादः । निन्दा प्रशंसा परकृतिः पुराकल्पश्च । *Ibid* 24-1-33.

त्रयी । This order of the three Vedas is found generally, in early Vedic works. *Cf.* Āpastambas'rautasūtra 24-1-4. But

the order differs in the Arthaśāstra of Kauṭilya where the Sāmaveda is mentioned first as: सामर्ग्यजुर्वेदास्त्रयस्त्रयी. (1-3-1).

अथर्वणवेद is mentioned along with the इतिहासवेद by Kautilya while the present author takes इतिहास amongst the उपवेदs and अथर्वण as the fourth Veda.

अर्थव्यवस्थित etc. The versified portions of the Vedas are called Rks where each Pāda or one-fourth part is required to convey a definite sense. In this respect Rājaśekhara follows the definition of Jaimini. *cf.* तेषामृग्यत्रार्थवशेन पादव्यवस्था। II-1-35.

ताः सगीतयः। Sāma is represented by Rājaśekhara to be the same as the Ṛks sung in different tones. But Jaimini defines Sāma in his Sūtra 'गीतिषु सामाख्या' (II-1-36) as nothing but the Gīti or song. According to him not Rks but Gītis only can be called Sāmas. Yajus is defined by both Rājaśekhara and Jaimini in the same manner. According to them Yajus is a portion of the Vedas having no metre or Gīti. Jaimini defines Yajus as· शेषे यजुः शब्द. (II-1-37).

l. 23. त इमे etc. The words, ऋचः यजूंषि etc. refer to the Mantras and not the Brāhmana portion of each Veda according to the definitions cited above. Here, however, the same words are used with reference to the whole Veda including both the Mantra and Brāhmana portions, on the strength of लक्षणावृत्ति।

* [l. 24. सार्ववर्णिक. *cf.* "तस्मात्सृजापरं वेदं पञ्चमं सार्ववर्णिकम्"। नाट्यशास्त्र (1-12).]

l. 24. उपवेदाः। गान्धर्व means here the science of music. These four Upavedas are attached to the four different Vedas as they represent the additional requirements of the four Vedas

l. 25. द्रौहिणिः। Music is included by Rājaśekhara amongst the Upavedas. He states, however, on the authority of Drauhini that the science of music which is both a Upaveda and a part of the Sāmaveda, and which is accessible to all castes alike should be called the fifth Veda. Nothing whatever is known of this Drauhini. He is named after Druhina or Brahman which shows that he is the son of Brahman. His views are quoted by Rājaśekhara once again on page 42 with reference to the division of the

themes of poetry or काव्यार्थ. It can only be said here that he must have been the author of some treatises on Music and Dramaturgy, as a quotation under his name is also found in the Bhāvaprakāśana p. 239. 1 which relates to the subject of Dramaturgy.

Page. 3.

* [l. 1. अङ्गानि=अङ्ग्यन्ते ज्ञायन्तेऽमीभिरित्यङ्गानि उपकारकाणि. Rhetorics also helps in correctly interpreting the Vedic texts; so it is called the seventh Anga]

l. 1. सप्तममङ्गम् । *cf.*

यत् क्षेमं त्रिदिवाय वर्त्म **निगमस्याङ्गं च यत्सप्तमं**
स्वादिष्ठं च यदैक्षवादपि रसाच्चक्षुश्च यद्वाङ्मयम् ।
तद्यस्मिन् मधुर प्रसादि रसवत् कान्तं च काव्यामृतं
सोयं सुभ्रु पुरो विदर्भविषयः सारस्वतीजन्मभूः ॥

Bālarāmāyana, 10. 74.

Here the whole theme of poetry and not Alaṅkāra alone is stated by Rājaśekhara as the 7th Anga for the Vedas.

* [l. 3. द्वा सुपर्णा (श्वेताश्वतर 4-6)]

l. 3. द्वा सुपर्णा etc. (मुण्डक. 3. 1. 1). S'aṅkarācārya's commentary on this Mantra runs as follows:—द्वा=द्वौ। विज्ञानपरमात्मानौ सुपर्णा=सुपर्णौ शोभनपतनौ शोभनगमनौ सुपर्णौ पक्षिसामान्याद्वा सुपर्णौ । सयुजा=सयुजौ सर्वदा संयुक्तौ । सखाया=सखायौ समानाख्यानौ समानाभिव्यक्तिकारिणौ । एवं भूतौ सन्तौ समानं वृक्षं=वृक्षमिवोच्छेदसामान्याद्वृक्षं शरीरं परिषस्वजाते परिष्वक्तवन्तौ । तयोरन्यः=अविद्याकामवासनाश्रयलिङ्गोपाधि. विज्ञानात्मा पिप्पलं=कर्मफलं। स्वादु=अनेकचित्रवेदनास्वरूपम् । अत्त्युपभुङ्क्तेऽविवेकत । अनश्नन्नन्योऽभिचाकशीति। नित्यशुद्धबुद्धमुक्तस्वभावः परमेश्वरः सर्वमपि पश्यन्नास्ते इति । (श्वेताश्वतर. 4-6).

Here two figures of speech are combined and these are the Rūpaka and the Vyatireka. The human body is the repository of two souls, Jīva and Īśvara; they exist in the body simultaneously. This idea has been metaphorically expressed in this Mantra by means of such things as trees, birds etc. In the second half Vyatireka may be explained in the following manner: though the two Ātmans are quite similar, one sustains itself by means of sweet fruits of the tree and the other shines even without taking anything. By this the superiority of Īśvara is clearly brought out. In this way the knowledge of Alaṅkāra helps in correctly interpreting the Vedic texts.

[l. 9. शब्दानामन्वाख्यानम् ।

cf. प्रकृतिप्रत्ययोपाधिनिपातादिविभागशः ।
पदान्वाख्यानकरण शास्त्रं व्याकरणं विदुः ॥ (अभिधानचिन्तामणिटीका).]

l. 11. पुरस्तात् । In the first chapter, Rājaśekhara has already intimated that the Alaṅkāras will be treated of in nine Adhikaranas (4-12) of the Kāvyamīmāmsā. This word पुरस्तात् now indicates that Rājaśekhara had already planned the further Adhīkaranas of this work.

l. 15. This śloka is more commonly read as:—

सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।
वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥

l. 17. Rājaśekhara's view regarding Itihāsa has already been mentioned; he includes it among the Upavedas (p. 2. l. 23.). Itihāsa is of two kinds: परक्रिया and पुराकल्प । All MSS read here as परिक्रिया but the correct reading seems to be परक्रिया. The Arthavādas of four classes: निन्दा, प्रशंसा, परकृति and पुराकल्प, are known as parts of the Vedic injunctions, विधि or निषेध । The last two divisions of the Arthavāda are considered as Itihāsa. For the four divisions including परकृति and पुराकल्प, *see* the Āpastambas'rautasūtra, 24-1-33, Gautama's Nyāyasūtra 2-1-64, S'ābarabhāsya on II-1-33, Vāyupurāṇa 59, 136-137, and Jaimini 6-7-26.

l. 20. These two classes of Itihāsa can be distinguished by their names alone as they forcibly bring out the characteristics of each. Rājaśekhara seems to have defined the two classes in accordance with the Vedic illustrations of the two kinds of Arthavāda. These are:—इति ह स्माह बद्रकुर्वार्णिर्माषान्मे पचत न वा एतेषां हविर्गृण्हन्ति for परकृति, and उल्मुकैर्ह स्म पूर्वे समाजग्मुस्तान्ह असुरा रक्षांसि निर्जघ्नु for पुराकल्प ।

l. 22. सहस्रेण । This word should not be taken as literally true because the Brahmamīmāmsā does not consist of a thousand Nyāyas; the word may, however, refer to the Dharmamīmāmsā where a thousand Nyāyas are treated of.

l. 24. The fourteen Vidyāsthānas are enumerated by Yājnavalkya in his Smṛti (1-3) in the following verse:

पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः ।
वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥

l. 26. भूर्भुवः स्वः । विद्या or knowledge acquired through these fourteen sources pertain to all things existing in the three worlds, earth, sky and heaven.

l. 27. In this verse Rājaśekhara expresses his inability to supply a complete list of works and subjects included in each Vidyāsthāna as it will be too long and will occupy much space.

Page. 4.

* [ll. 6–13. *Cf.* अर्थशास्त्र 1–2. and for ll. 22–24 *Cf.* Ibid 1–4.]

l. 3. After stating the traditional division of the S'āstras, the author expresses here the opinion that Kāvya which is the second main division of literature should be classed as another Vidyāsthāna as it follows the other Vidyāsthānas in many respects and that its position should be the 15th in the list of the Vidyāsthānas.

l. 4. गद्यपद्यमयत्वात् etc. These are the three reasons to show how poetry follows in the foot-steps of the S'āstras. The reading तद्धि शास्त्राणि etc. in C Ms. is preferred to that of A and B, as the same idea finds an expression earlier on page 2. l. 17.

l. 6. All the eighteen sources of Vidyā or knowledge are said to be absolutely necessary for every person in his daily observance of Dharma, Artha, Kāma and Mokṣa which together constitute the Lokayātrā or worldy existence.

ll. 14–15. Here the method of treatment of Vidyās is generally in keeping with the Arthaśāstra of Kautilya. According to the definition of Vidyā. आभिर्धर्मार्थौ यद्विद्यात्तद्विद्यानां विद्यात्वम्, it is clear that only those sciences are considered here as Vidyās through which Dharma and Artha can be gained. On the strength of this definition of Vidyā, Sāhitya also is included as the fifth Vidyā,

ll. 16–21. Kautilya defines आन्वीक्षिकी thus: बलाबले चैतासां (त्रयीवार्तादण्डनीतीनां) हेतुभिरन्वीक्षमाणा आन्वीक्षिकी, and includes the three philosophical systems साङ्ख्य, योग and लोकायत under the main head of आन्वीक्षिकी. But Vātsyāyana, in his commentary on the Nyāyasūtra of Gautama defines it as प्रत्यक्षागमाभ्यामीक्षितस्यान्वीक्षण-मन्वीक्षा । तया प्रवर्तत इत्यान्वीक्षिकी न्यायविद्या न्यायशास्त्रम् । (1-1-1). Thus the four systems of philosophy are considered as आन्वीक्षिकी, Rājaśekhara augments the number of the आन्वीक्षिकीs by adding

two more systems of philosophy and by distributing them into two groups पूर्वपक्ष and उत्तरपक्ष The philosophy of the Jains, Buddhists and Cārvākas is included in the former while that of the Sāṅkhya, Nyāya and Vaiśeṣika is taken up in the latter These six schools are called by the single name of Tarka. Gautama defines Tarka in his Nyāyasūtra as अविज्ञाततत्त्वेऽर्थे कारणोपपत्तित· तत्त्वज्ञानार्थमूहस्तर्कः। (1-1-40.). As these six schools of philosophy try to discover the real nature of the universe, soul, body and other connected objects, they are collectively known as Tarka. This Tarka is based on three varieties of arguments in order to decide the truth or otherwise of a statement. These arguments are commonly known as Kathā which consists of three members: वाद, जल्प and वितण्डा। (*see* Vātsyāyanabhāṣya on Gautama (1. 2. 1-3) for the definitions of Vāda, etc)

l 25 Here the author while generally defining the S'āstras shows also the correct method of their composition. In the course of his definition, he mentions that the S'āstras were originally composed in the form of Sūtras, commentaries and explanations then followed, and the S'āstras expanded just as the rivers expand in the course of their progress

Page. 5.

l. 1. सूत्रणात्। The root sūtra means वेष्टन or that which encircles. A Sūtra, indeed, encircles or includes many things within a short space. Similarly, S'āstric Sūtras also are concise technical sentences which express the maximum idea in the minimum of space.

l. 2. The well-known and the most popular definition of Sūtra is given in this verse. *Cf.* Vāyupurāna 59, 142 There is another definition which also deserves to be cited in this connection:—

लघूनि सूचितार्थानि स्वल्पाक्षरपदानि च।
सर्वतः सारभूतानि सूत्राण्याहुर्मनीषिणः॥

l. 3. अस्तोभम्। The word स्तोभ signifies a letter or a group of letters which serves no purpose in making out the sense of a sentence and is, therefore, considered redundant. Such words are very common in the Sāmaveda. The letters हुं, फट् etc. are examples of स्तोभ. In Sūtras all redundant letters should be eschewed.

l. 4. Vṛtti is the first concise commentary on the Sūtras. In all Darśanas, or sciences, for instance, the Vṛttis generally precede the more comprehensive Bhāṣyas.

l. 5. In the Bhāsyas, the authors spontaneously raise points of objection in the succeeding portions which seem to militate against the views expressed in the preceding portions of their own text. This is what is known as आक्षिप्य भाषणाङ्गाण्यम् ।

समीक्षा । This word seems to have been used here in the sense of परीक्षा. Generally there are three divisions in the Bhāsyas i. e. उद्देश, लक्षण and परीक्षा. The Nyāyasūtra and its Bhāsya deal with the परीक्षा portion in a more comprehensive manner than the other philosophical works.

l. 6. A concise commentary on Sūtras or Bhāsyas is called a टीका. The टुप्टीका of Kumārilabhaṭṭa may be cited as an instance where the commentator only touches the very important points of the Sūtra and the Bhāṣya of the Mīmāṁsāśāstra. Brevity of this टीका will be apparent when it is compared with the other works of his, which are designated by him as the Vārttikas, on the S'ābarabhāṣya.

l. 9. After describing the different divisions of the S'āstras, the author here relates the function of a poet who endeavours to compose verses on S'āstric subjects. The S'lokavārttika of Kumārila, the Saṅgraha of Vyāḍi and the Vākyapadīya of Bhartṛhari may be taken as illustrative of the qualities of a S'āstrakavi. For further information regarding the S'āstrakavi and his abilities when compared to those of a Kāvyakavi, *see* p. 17. ll. 5–17 of this work.

l. 11. The treatises dealt with above follow the methods of the original Sūtra works and commentaries thereon. But the Prakarana works which appear to be independent treatises introduce only the chief subjects of a S'āstra in order to make the student better fitted for prosecuting higher studies in that S'āstra.

l. 13. S'āhitya which is the fifth Vidyā in the Rājaśekhara's scheme of enumeration is defined in this sentence. For the explanation of the phrase यथावत् सहभाव *see* Bhoja's definition of

Sāhitya in his S'ṛṅgāraprakāśa (VII) where it is explained in the following words:—

तत्राभिधाविवक्षातात्पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकार्थीभावदोषहानगुणोपादानालङ्कारयोगर-साविद्योगरूपाः शब्दार्थयोर्द्वादश संबन्धाः साहित्यमित्युच्यते ॥

Following this statement of Bhoja, S'āradātanaya in his Bhāvaprakāśana (p. 145. ll. 6-12) defines Sāhitya and gives several illustrations. The twelve varieties of relation between the S'abda and its Artha as described in the above quotation from Bhoja are probably indicated by Rajaśekhara in the phrase, यथावत्सहभावेन विद्या. It may also be remembered here that Kālidāsa makes a mention of this Sāhitya of S'abda and Artha in the beginning of his Raghuvamśa

* [l. 14 For the 64 kalās *see* कामसूत्र 1-3-16]

l. 14. 64 Upavidyās are enumerated by Vātsyāyana in his Kāmasūtra 1-3-16. Another set of 64 Aṅgas of the Pāñcālas also is mentioned in the above work to complete the सांप्रयोगिकाधिकरण of the Kāmasūtra. Vātsyāyana himself calls these Upavidyās by the common name of Kalā in his Kāmasūtra (2-2-3)

आजीव'=livelihood. These Kalās are introduced as a matter of necessity in the best Kāvyas, and, therefore, it is necessary that poets should be well conversant with these subjects.

l. 15. The last Adhikarana of the Kāvyamīmāmsā is called औपनिषदिक where directions are given for obtaining poetical excellance through magical practices, such as the practice of Mantras and Tāntric rites. This statement also indicates that Rājaśekhara wanted to complete the present work in eighteen Adhikaraṇas.

Adhyāya. III.

l. 20 काव्यपुरुषोत्पत्तिः । In this chapter the author traces the origin of metrical composition, gives an account of its subsequent developments in a chronological order, and makes an endeavour to connect them with the customs and manners prevalent in the different parts of India. And in doing so, he travels beyond the range of history to mythology and traces the origin of poetry from an imaginery Kāvyapuruṣa who is supposed to be the embodiment of the whole classical literature.

He is the son of Sarasvatī, the goddess of learning, and is brought up in the hermitage of Kavi. The author describes his marriage with Aumeyī the embodiment of Sāhityavidyā or the science of poetry. This Kāvyapurusa is described in the first chapter as the earliest teacher of the Kāvyamīmāṁsā and as a divine being from whom poetry took its origin

l. 23. गुरु. । Kāvyapuruṣa was the preceptor of Dhiṣaṇa or Bṛhaspati because he received instructions on the Kāvyamīmāṁsā from Sārasvateya, and composed a chapter on it dealing with the Doṣas (*see* p 1. l. 12.)

बृहतां पतिः । The word Brhaspati is formed according to the rule of Paṇini (6–1–157) and thus it denotes a divine being.

l. 24. पुत्रीयन्ती=being desirous of a son.

तुषारगिरौ=mountain of snow i e the Himālayas.

Page. 6.

l. 1. To complete the quotation 'पुत्रं ते सृजामि' the word इति is to be added at the end But as in many places Rājaśekhara overlooks this dictum, इति has been added in the present edition wherever found necessary.

l 2. छन्दस्वतीं वाचम्=metrical composition. In the mythological story related by Rājaśekhara, the reason why Sarasvatī was desirous of obtaining a son is not clearly explained. Moreover, Brahmā is here mentioned as the creator of Sārasvateya. But the story of the birth of Sārasvateya as recorded in such earlier works as the Vāyupurāna, Mahābhārata and Harsacarita differs in some important points from the story recorded in the present work by Rājaśekhara. Bāna in his Harsacarita gives adequate reasons why Sarasvatī came down to earth, married Dadhīca, the son of Cyavana, and gave birth to Sārasvateya. These reasons are not found in any of the Purānas. In the Vāyupurāna also, only the story of the marriage of Sarasvatī with Dadhīca, son of Cyavana, and of the birth of Sārasvata who became a master of all sciences through her blessings, is recorded, mostly on the model of Bāna (*see* Vāyu–Adh. 65). The fact that in this respect Vāyupurāṇa was followed by Bāṇa is clearly apparent not only because that a number of

quotations from that Purāna is to be found in the Harṣacarita, but also because the name of that Purāna is definitely mentioned by Bāna as पवमानप्रोक्तपुराण in the 3rd chapter.

The case of the Mahābhārata is altogether different. Here various stories are recorded concerning the birth of Sārasvateya, the son of Sarasvatī. All these authorities, however, are unanimous in holding that he was vastly learned in the Vedas and that he transmitted his knowledge to others. (*see* S'āntiparvan, Adh. 359 and S'alyaparvan Adh. 52 of the Mahābhārata). It is said in the S'āntiparvan of the Mahābhārata that God created a Sārasvata through Sarasvatī and asked him to learn the Vedas himself and transmit his learning to others. This Sārasvata was also known by the names of Vyāsa and Apāntaratamas, and he in accordance with the above instruction, spread the knowledge of the Vedas in the world.

A similar story is also found in the S'alyaparvan where it is said that the creative energy of the sage Dadhīci was transmitted to the river Sarasvatī when he was overpowered by passion on seeing Alambusā a divine dancing girl. As a result, the river Sarasvatī, obtained a son and he was carried by her to Dadhīci, his father. This Sārasvateya taught the Vedas to the sages when they forgot them owing to a severe famine which lasted for 12 years. As'vaghosa, in the first century A D. also records the same story regarding Sārasvateya in his Buddhacarita (1-47.)

l. 3. यदेतत् etc. In the first half of this verse a clear exposition of the S'abdabrahmavāda as developed by Bhartṛhari in his Vākyapadīya, has been made. According to this school of philosophy, the S'abdabrahma or Nāda, which came out from God when he desired to create the world, is the cause of the universe which is enveloped in Vivarta or the illusory form of existence. When this illusion is removed by means of Vidyā or true knowledge there remains only the Nāda or S'abdabrahma. This Nāda is also called Parāvāk. From this Parāvāk, Pas'yantī, Madhyamā and Vaikharī, the three other kinds of speech, are produced. Here Madhyamāvāk has the property of Sphota which reveals the knowledge of Artha from

the S'abda. The things that are known or meant by the words have also no separate existence from the words, though they appear to exist separately. In support of this theory, the following verses appear in Bhartṛhari's Vākyapadīya:—

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥
यो वाऽर्थो बुद्धिविषयोऽबाह्यवस्तुनिबन्धनः ।
स बाह्यं वस्त्विति ज्ञातः शब्दार्थः सम्यगिष्यते ॥
शब्दोपहितरूपांश्च बुद्धेर्विषयतां गतान् ।
प्रत्यक्षमिव कंसादीन् साधनत्वेन मन्यते ॥
न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते ।
अनुविद्धमिव ज्ञानं सर्वं शब्देन भासते ॥
अत्यन्तासत्यपि ह्यर्थे ज्ञानं शब्दः करोति हि । etc.

For further information regarding the S'abdabrahma and Vivartavāda a reference may be made to the Laghumañjūṣā of Nāgeśabhaṭṭa.

विवर्तते । Vivarta is the illusory existence of a thing; for example, as the illusory existence of a serpent in the rope when it is mistaken for a snake.

l. 4. अस्मि । This is an indeclinable particle meaning 'I'–or अहम्.

l. 9. त्वदुपज्ञम् । etc So long Vālmīki was considered to be the first to write in the classical s'loka metre, and the first composition attributed to him is the verse: मा निषाद, etc. (*See* Rāmāyaṇa. 1–2.) According to Rājaśekhara, however, this verse of Vālmīki is much later than the compositions of Kāvyapuruṣa and Uśanas who were the two earliest inventors of the śloka metre.

l. 12. रस आत्मा । Rasa is the soul of the Kāvya. There are several standards of literary criticism in the history of Sanskrit poetics, and amongst them the theory of Rasa as the soul of poetry may be considered to be the pre-eminent This theory was first conceived and developed by Bharata in his Nāṭyaśāstra for the purpose of dramatic composition. The importance of Rasa, however, was not fully recognized by later critics such as Bhāmaha, Daṇḍin, and Vāmana as a standard of literary criticism with reference to compositions other than the drama. But the later critics advocated different theories of Alaṅkāra, Guṇa,

Rīti, Dhvani, Vakrokti, Anumiti and Aucitya, and were of opinion that these principles were the essential factors in the best form of poetical composition other than the drama. During this period, the theory of Rasa underwent many changes and modifications in the hands of those who belonged to the other schools of literary criticism In the middle of the 9th century Ānandavardhana revived the theory of Rasa and held that Rasa Dhvani is the chief principle in all poetical compositions including the drama This theory of Dhvani though well established by Ānanda did not meet with general approval amongst a large number of critics during the period from 850 to 950 A D as they were content with the original Rasa school of thought started by Bharata and applied the same principle to both classes of the literature. Prominent among them were Rudrata, Bhaṭṭanāyaka, Dhanañjaya, and Dhanika. Rājaśekhara flourished during this period (cir 900 A. D.) and he was led to adopt the trend of literary criticism as was prevalent in his days. Thus, he held that the Rasa and not Dhvani is the soul of the Kāvyapurusa. Again, at the end of the 10th century A. D. the theory of Rasadhvani was revived once more by the great Kashmirian scholar Abhinavagupta following in the foot-steps of Ānandavardhana. Rājaśekhara did not even mention Dhvani as a part of the Kāvyapurusa or as the subject-matter of any of his eighteen chapters because in his time even the existence of Dhvani in poetry was not recognised by critics. For further information regarding the history of the Rasa school *see* the introduction to the Bhāvaprakāśana (G.O.S. No 45).

*[l. 15 चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य ।
त्रिधा बद्धो वृषभो रोरवीति महो देवो मर्त्याँ आविवेश ॥
(ऋग्वेद 3-8-10-3).

For the different interpretations of this Ṛk *see* Sāyana's Bhāṣya, Yâska's Nirukta 13-18 and Patañjali's Mahâbhāṣya पस्पशा.

Both the MSS. of the Kāvyamīmāmsā read शृङ्गास्त्रयो and मर्त्यमाविवेश. *cf.* सप्त स्वराः, त्रीणि स्थानानि, चत्वारो वर्णाः, द्विविधा काकुः, षडलङ्काराः, षडङ्गानि इति ।
भरतनाट्यशास्त्र chapt 17]

l. 20. उशना परिवृत्ते etc. The fact that Sārasvateya Kāvyapuruṣa was brought up by Uśanas or Kavi, as mentioned by

Rājaśekhara, not only shows that no rule of grammar (Pāṇini 4-1-151), is violated in the derivation of the word Kāvyapuruṣa (the son of Kavi) but also proves the propriety of using the famous name of S'ukra as Kavi (*see.* नामलिङ्गानुशासन. 1-3-25).

*[ll. 23-24. या दुग्धाऽपि न दुग्धेव found in some MSS. of दमयन्तीचम्पू of त्रिविक्रम as मङ्गलश्लोक]

l. 25. तत्पूर्वकम्=after repeating this verse composed by Uśanas.

ततः प्रभृति । After this event Uśanas is called Kavi because of his paternal affection towards the young Kāvyapuruṣa and also because he himself composed a verse या दुग्धापि न दुग्धेव etc

l. 26. तदुपचारात् । Due to the secondary capacity of the words (लक्षणा). Poets are called Kavīs because they are also engaged in the composition of verses as Uśanas or Kavi did in olden days.

Page. 7.

l. 1. कवृ वर्णे । Pāṇinīyas take the word वर्ण here to represent colour and derive words such as कर्बुर, कबरी etc. from this root कवृ The word Kavi is generally derived by them from the root कुङ् शब्दे, इकार being added in accordance with the Uṇādi rule अच इः (4-138). Ujjvaladatta in his Uṇādisūtravṛtti derives the word Kavi from the roots कु वर्णे or कु शब्दे (*see.* 4-138) But the Dhātupātha of Pāṇini reads two roots कुङ् and कु and states शब्द only as their meaning. Rājaśekhara, however, seems to derive the word Kavi from the root कवृ वर्णे which is not possible according to the Uṇādi rule अच इः and seems to take the word वर्ण to mean वर्णन or description. Following the derivation of Ujjvaladatta on 4-138 of Uṇādisūtra, the reading कवृ वर्णे may be changed here as कुङ् वर्णे.

l. 2. भक्त्या । भक्ति is the secondary capacity of the word called the लक्षणा or गौणी The word Kāvya signifies poetry through the primary capacity known as शक्ति and Sārasvateya through the secondary capacity (लक्षणा) as he is the personification of poetry.

l. 4. वाल्मीकि । Vālmīki also is brought here by Rājaśekhara to play his role because the epithet of Kavi applies to both S'ukra and Vālmīki (कविर्वाल्मीकिशुक्रयो -मेदिनी) and particularly to Vālmīki as he is designated by all poets as the आदिकवि

l. 5. भृगुसूते = of S'ukra. Bhṛgu is the son of Brahman and S'ukra is Bhrgu's son. This shows the source Vāyupurāṇa from which the author conceived the idea underlying the story of Sārasvateya. The Vāyupurāna and the Harsacarita mention that Bhrgu's grandson Dadhīci obtained a son Sārasvateya through his wife Sarasvatī. *See*. Vāyu. 65, 88–91. and Harsacarita. I.

l. 7. अनुप्रेक्षित =blessed by Sarasvatī.

l. 8 निषादनिहतसहचरीकं क्रौञ्चयुवानम् । Here Rājaśekhara states that the female Krauñca was hit by the Nisāda and the male Krauñca was lamenting in the presence of Vālmīki. But this statement goes against the description of the event recorded in the Rāmāyaṇa.

Cf. तस्याभ्याशे तु मिथुनं चरन्तमनपायिनम् ।
दद्र्श भगवास्तत्र क्रौञ्चयोश्चारुनि स्वनम् ॥
तस्मात्तु मिथुनादेकं पुमांसं पापनिश्चय॰ ।
जघान वैरनिलयो निषादस्तस्य पश्यतः ॥
तं शोणितपरीताङ्गं वेष्टमानं महीतले ।
भार्या तु निहतं दृष्ट्वा रुराव करुणां गिरम् ॥

Rāmāyana 1. 2. 9–11.

There is a similar statement made by Ānandavardhana in his Dhvanyāloka (p. 27) as under : संनिहि(ह)तसहचरीविरहकातरक्रौञ्चाक्रन्दजनितः शोक एव श्लोकतया परिणतः । which also seems to go against the Rāmāyaṇa of Vālmīki. Probably this passage of Ānandavardhana may be at the back of Rājaśekhara's statement because the word संनिहित or सनिहत construed with the word सहचरी gives a different meaning as stated by him in the passage निषादनिहतसहचरीकम् । But Abhinavagupta subsequently in his Locanā got over the discrepancy by mending the passage of the Dhvanyāloka in the following manner: संनिहतसहचरीविरहकातरक्रौञ्चेन आक्रन्देन च जनित. शोकः ।

In this emendation, the word संनिहत is construed not with सहचरी but with क्रौञ्च who represents the विभाव, whereas the आक्रन्द of the female क्रौञ्च is अनुभाव for the शोक of Vālmīki *Cf*. Locanā : सनिहतसहचरीति विभाव उक्तः । आक्रन्दितशब्देनानुभाव. । (p. 28. l. 8.)

*[l. 10. मानिषाद etc. *Cf*. ध्वन्यालोक 1–5. et. seq.]

l. 10. By introducing here this verse and the story of Vālmīki, Rājaśekhara reminds us of a similar narrative found in the beginning of the Rāmāyana. It is said there that Brahman induced Sarasvatī to bless Vālmīki with poetical skill. After obtaining her blessings Vālmīki began his compositions, and this verse मा निषाद etc was his first metrical composition.

Cf. मच्छन्दादेव ते ब्रह्मन् प्रवृत्तेयं सरस्वती ।
रामस्य चरितं कृत्स्नं कुरु त्वमृषिसत्तम ॥

Rāmāyana 1. 2 31.

As Rājaśekhara wanted to trace the earliest history of metrical composition in this chapter, it is but natural that he should bring Vālmīki's composition after that of Kāvyapurusa and S'ukra

According to Rājaśekhara, therefore, the first Kavi or author of metrical composition is Kāvyapurusa; the second is S'ukra who brought up Kāvyapurusa in his hermitage and composed a verse; while the third is Vālmīki who led Sarasvatī to the place of her son and began composing verses.

l. 21. कुमारः । Kārtikeya the son of Gaurī was a friend of Kāvyapurusa and he felt very uncomfortable when the latter made an attempt to run away.

l. 23. नान्यत् । In this connection, the verse occurring in this work on page 66, is noteworthy —

दृष्ट्वाऽन्येभं छेदमुत्पाद्य रज्ज्वा यन्तुर्वाचं मन्यमानस्तृणाय ।
गच्छन्दध्रे नागराज. करिण्या प्रेम्णा तुल्यं बन्धनं नास्ति जन्तोः ॥

l. 25. अनुवर्तस्वैनं निवर्तय च । Sāhityavidyā is the realisation of the connections that exist between the S'abda and the Artha. By this statement, Rājaśekhara wants to convey that Sāhityavidyā alone is able to revive the creative faculty in poets even when poetry is extinct.

l. 26. काव्यविद्यास्नातकाः । Kāvyavidyāsnātakas are those who after studying the Kāvyavidyā begin to compose poems.

Pages. 8-9.

*[Read तत्राभियुञ्जाना तमौमेयी यं वेषं यथेष्टमसेविष्ट स तत्रत्याभि स्त्रीभिरन्वक्रियत । सा प्रवृत्तिरौड्रमागधी etc. This portion seems to have been based on भरतनाट्यशास्त्र chapter. 13.

cf. चतुर्विधा प्रवृत्तिश्च प्रोक्ता नाट्यप्रयोक्तृभिः ।
आवन्ती दाक्षिणात्या च पाञ्चाली चौड्रमागधी ॥

अत्राह—प्रवृत्तिरिति कस्मात् । उच्यते—पृथिव्यां नानादेशवेषभाषाचारवार्ताः ख्यापयतीति प्रवृत्ति· । प्रवृत्तिश्च निवेदने । अत्राह—यदा पृथिव्यां नानादेशा सन्ति, कथमासां चतुर्विधत्वमुपपन्नम् । समानलक्षणश्चासां प्रयोग उच्यते । एवमेष समानलक्षणप्रयोग. । किंतु नानादेशवेषभाषाचारो लोक इति कृत्वा लोकानुमतेऽनुवृत्तिसंश्रितस्य नाट्यस्य मया चतुर्विधत्वमभिहितं भारत्यारभटी सात्वती कैशिकी चेति । वृत्तिसंश्रितैश्च प्रयोगैरभिरता देशा । यत· प्रवृत्तिचतुष्टयमभिनिर्वृत्तं प्रयोगश्चोत्पादित. । तत्र दाक्षिणात्या भवेत् बहुगीतनृत्यवाद्या कैशिकीप्राया चतुरमधुरललिताङ्गाभिनया । यथा—

महेन्द्रो मलय· सह्यो मेलक पलपिञ्जरः ।
एतेषु संश्रिता देशाः स ज्ञेयो दक्षिणापथ ॥
कोशलास्तोशलाश्चैव कलिङ्गा एव गोशला ।
द्रविडान्ध्रमहाराष्ट्रा वैण्या वै वानवासजाः ॥
दक्षिणस्य समुद्रस्य तथा विन्ध्यस्य चान्तरे ।
ये देशास्तेषु युञ्जीत दाक्षिणात्यां तु नित्यश ॥
आवन्तिका वैदिशिका सौराष्ट्रा मालवास्तथा ।
सैन्धवास्त्वथ सौवीरा आनर्तास्सार्बुदेयका· ॥
दाशार्णास्त्रैपुराश्चैव तथा वै मार्तिका मताः ।
कुर्वन्त्यावन्तिकीमेते प्रवृत्तिं नित्यमेव तु ॥
सात्वतीं कैशिकीं चैव वृत्तिमेषा समाश्रिता ।
भवेत्प्रयोगो नान्यत्र स च कार्यं प्रयोक्तृभिः ॥
अङ्गा वङ्गा कलिङ्गाश्च वत्साश्चैवौड्रमागधा ।
पौण्ड्रनैपालिकाश्चैव अन्तर्गिरिबहिर्गिरा· ॥
तत्र वङ्गसमा ज्ञेया मलदा मल्लवर्तका ।
ब्रह्मोत्तरप्रभृतयो भार्गवा मार्गवास्तथा ॥
प्राग्ज्योतिषा· पुलिन्दाश्च वैदेहास्ताम्रलिप्तकाः ।
प्रागा· प्रावृतयाश्चैव युञ्जन्ति ह्यौड्रमागधीम् ॥
अन्येऽपि देशा एभ्योपि ये पुराणे प्रकीर्तिता ।
तेषु प्रयुज्यते ह्येषा प्रवृत्तिस्त्वौड्रमागधी ॥
पाञ्चालमध्यमायां तु सात्वत्यारभटी स्मृता ।
प्रयोगस्त्वल्पगीतार्थ आविद्धगतिविभ्रम ।
पाञ्चालाश्शौरसेनाश्च काश्मीरा हास्तिनापुराः ॥
बाह्लीका· शाकलाश्चैव मद्रकौशीनरास्तथा ।
हिमवत्संश्रिता ये च गङ्गायाश्चोत्तरां दिशम् ॥
ये श्रिता वै जनपदास्तेषु पाञ्चालमध्यमा ।

The verses आर्द्रार्द्रचन्दन and आ मूलतो are quoted in सदुक्तिकर्णामृत (II-86 and 99) under Rājaśekhara.

P. 8. l. 23. A reads परिमण्डलितान्तरीयम् instead of परिमण्डलितोत्तरीयम्

P. 9. l. 26. Read "अनन्तानपि हि देशांश्चतुर्धैवाकल्य्य कल्पयन्ति चक्रवर्तिक्षेत्रं समासेन । तदवान्तरविशेषैः पुनरनन्ता एव" इति यायावरीयः ।]

l. 3. अथ etc. After tracing the origin and history of metrical composition, the author in the next two pages (8-9) seeks to explain the varieties of poetical composition in accordance with the natural surroundings, and customs and manners of the different people These are called styles and Rājaśekhara classifies them into four distinct groups. These four groups, each consisting of Pravṛtti, Rīti and Vrtti, are already mentioned by Bharata in chapter 13 of his Nāṭyaśāstra Rājaśekhara adds to the description of the four groups, four verses of his own, describing women's dress in four parts of India with the preamble—तां ते शृणयोऽस्मिन्नुइबु and seeks in these pages to discover scientific explanations for the different styles of writings which existed in early Sanskrit compositions Incidentally, he mentions also the four Pravrttis or वेषविन्यास, Vrttis or विलासविन्यास and Rītis or वचनविन्यास adopted by the people living in the four divisions of India

In the eastern part of India, there are: Auḍramāgadhī Pravṛtti, Bhāratī Vṛtti and Gauḍiyā Rīti

In the Pāñcāla country, there exist· Pāncālamadhyamā Pravṛtti, Sāttvatī and Ārabhatī Vrttis and Pāncālı Rīti.

The countries of Avantī etc. have: Āvantī Pravṛtti, Sāttvatī and Kaiśikī Vrttis

The Southern part of India has: Dākṣinātyā Pravṛtti, Kaiśikī Vrtti and Vaidarbhī Rīti.

Among the Pravrttis, Vṛttis and Rītis mentioned above Rājaśekhara seems to attach a relative superiority to the Vaidarbhī, Kaiśikī and Dākṣinātyā style of the southern India; because he states that Kāvyapurusa was pleased and brought under control by Sāhityavidyāvadhū only through the style current in South India. It seems, however, strange that he failed to recognize the Lāṭīyā Rīti of the dialects of the countries Avanti etc. though the whole of the Avanti or Lāta country had been frequently described by him in his works. (*See* Kāvyamīmāṁsā p. 34 l. 7 and Bālarāmāyaṇa, act X). The reason for this, seems to be that he did not favour the idea of creating a new Rīti of Lāṭīyā as proposed for the first time by Rudrata, because there is not much difference between the two Rītis, Pāñcālī and Lāṭīyā. In the history of the development of Rītis, Bhāmaha did not acknowledge the existence

of distinct classes of Rīti such as Gauḍīyā and Vaidarbhī; while Dandin in his work established the relative superiority of the Vaidarbhī style over that of the Gaudī To these two, Vāmana added a third, the Pāñcālī, and Rudrata a fourth, the Lātīyā. Thus four Rītis were acknowledged by critics in the period when Rājaśekhara flourished, but he recognized only three Rītis after omitting the Lātīyā This fact he again mentions on p. 10. l. 5.

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l 2 For the complete description of the Cakravartiksetra, *see* p 92 of the Kāvyamīmāṁsā

l. 3. Beyond the Cakravartiksetra, there are the lands called Harivarsa and Kimpuruṣavarṣa which are the abodes of divine beings.

l 5. तिस्रः । Rudrata who flourished before Rājaśekhara and who is often quoted in this work, had acknowledged four Rītis including the Lātīyā in his Kāvyālankāra (2. 4–6). The reason why Rājaśekhara did not recognise the fourth Rīti is already mentioned.

पुरस्तात् । Rītis are proposed to be treated of in the third Adhikarana 'Rītinirnaya' as enumerated on the first page of the Kāvyamīmāṁsā. This statement also clearly shows that Rājaśekhara wanted to complete this work in eighteen Adhikaranas. For the three Rītis *see* p 31. l. 6. of the Kāvyamīmāmsā

*[l. 6. वत्सगुल्मम् । *cf* अभूता दाक्षिणात्यस्य द्विजाते· सोमशर्मणः ।
वत्सगुल्माभिधौ पुत्रौ...... ॥ (बृहत्कथामञ्जरी. 1. 3. 4)]

दक्षिणापथे सोदर्यौ राजपुत्रौ वत्सगुल्मौ । ताभ्यामध्यासितो देशो वत्सगुल्मक इति प्रतीत । (Jayamangalā on Kāmasūtra 5 6. 36) (?)]

l. 6. वत्सगुल्मम् । Rājaśekhara thinks that Vatsagulma is a city in the country of Vidaibha This Vatsagulma may be identified with the Vamśagulma which is situated near the source or first fall of the river Narmadā. *Cf.* Mahābhārata, Vana. cha 83. 9 But Vātsyāyana in his Kāmasūtra (5. 6) mentions Vatsagulma and Vidarbha as two distinct countries *Cf.* प्रेष्याभि सह तद्वेषान्नागरकपुत्रान् प्रवेशयन्ति वात्सगुल्मकानाम् । ३५ । स्वैरेव पुत्रैरन्तःपुराणि कामचारैर्जननीवर्जमुपभुज्यन्ते वैदर्भकाणाम् । ३६ । This Vatsagulma of Kāmasūtra may represent the kingdom of Udayana Vatsarāja.

l. 9. संबन्धिन्यौ । Gaurī and Sarasvatī are related to each other because the daughter of Gaurī was given in marriage to the son of Sarasvatī.

*[l 14. प्रेत्य चेह च नन्दति । *cf* स्वधर्म संदधानो हि प्रेत्य चेह च नन्दति । (अर्थशास्त्र 1.3)]

l. 14. Thus, he who knows the origin and development of poetical composition, feels happy both here and hereafter.

Adhyāya IV.

l. 17. पदवाक्यविवेकः । This subject comprises three chapters 4, 5 and 6. The fifth chapter which deals with the Kāvya-pāka must also be taken as a sub-division of the main subject पदवाक्यविवेक; because काव्यपाककल्प is nothing but the selection of such words and sentences as may be appropriate to the Rasa. पाठप्रतिष्ठा the subject of the seventh chapter, therefore, is mentioned after the पदवाक्यविवेक in the first chapter, while enumerating the subjects treated of in this work.

*[l. 18. बुद्धिमानाहार्यबुद्धिश्च । *Cf.* बुद्धिमानाहार्यबुद्धिर्दुर्बुद्धिरिति पुत्रविशेषाः । शिष्यमाणो धर्मार्थावुपलभते चानुतिष्ठति च बुद्धिमान् । उपलभमानो नानुतिष्ठत्याहार्यबुद्धि । अपायनित्यो धर्मार्थद्वेषी चेति दुर्बुद्धि । (अर्थशास्त्र 1-17.)]

l. 18. शिष्यम् । Vāmana divides poets into two classes as अरोचकि and सतृणाभ्यवहारि, and mentions only the first among the two as शिष्य or one who is fit to receive instructions. (*See.* Kāvyā. Sūtra. 1-2.) Rājas'ekhara follows both Vāmana and Kautilya in this respect and divides poets into three classes as बुद्धिमान्, आहार्यबुद्धि and दुर्बुद्धि The first two only are stated by him as शिष्य or competent to receive instruction.

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l. 5. अन्यथावृत्ति =quite contrary to the preceding two.

प्रतिपत्तिः=right observation.

A student who is intelligent hears from others but once and forthwith brings the precepts into practice. He is required to go to his teacher only for advanced studies.

l. 10. सारस्वतोऽनुभाव=literary intelligence and activities.

औपनिषदिके । The methods by which he also can get it, will be explained in the Aupanisadika or the last Adhikaraṇa of the

Kāvyamīmāṁsā. This statement also indicates that Rājaśekhara wanted to complete the work in eighteen Adhikaranas.

* [l. 13. *Cf.* 'चित्तैकाग्र्यमवधानम् । अवहितं हि चित्तमर्थान् पश्यति ।' वामनीयालङ्कार 1. 3. 17]

l. 15. यद्गोचरे च विदुषां निपुणैकसेव्यम् । Construe:—विदुषां गोचरे यत् निपुणैकसेव्यम् । The words विदुषां गोचरे refer to the subjects to be mastered by scholars.

Among the subjects to be learnt by scholars, the literary secrets should be attempted only by the most clever persons.

S'yāmadeva who is represented here by Rājaśekhara as laying a special stress on the doctrine of Samādhi as the main factor in poetical composition, may be identified with S'yāmilaka, the author of the Pādatāḍitakabhāna For the view of S'yāmilaka on this subject, *see* the following verse

इदमिह पदं मा भूदेवं भवत्विदमन्यथा कृतमिदमयं ग्रन्थेनार्थो महानुपपादितः ।
इति मनसि यः काव्यारम्भे कवेर्भवति श्रमः सनयनजलो रोमोद्भेद· सता तमपोहति ॥ ३ ॥
S'yāmilaka's Pādatāḍitaka.

* [l. 18. *Cf.* अभ्यासो हि कर्मणां निरतिशयं कौशलमाधत्ते । Ibid. 1-3-24].

ll. 19-23. This distinction between समाधि and अभ्यास as inward and outward activities, does not appear to be quite clear. For both are mental activities according to the definitions मनस एकाग्रता and अविच्छेदेन शीलनम् But the author seems to indicate that समाधि relates to the thinking mind while अभ्यास is constant practice. Yāyāvarīya thinks that these two faculties only strengthen the literary power or शक्ति which alone can create poetry. This power is different from प्रतिभा and व्युत्पत्ति; because they are the effects of the same power. Here Rājaśekhara follows the view of Rudrata.

Cf मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य ।
अक्लिष्टानि पदानि च विभान्ति यस्यामसौ शक्तिः ॥ (K. A. 1-15.)

Rudrata differs in this respect from Daṇḍin and Vāmana both of whom hold that प्रतिभा is the chief requisite in poetical compositions. *Cf.* नैसर्गिकी च प्रतिभा. (Daṇḍin 1-103.) कवित्वबीजं प्रतिभानम्. (Vāmana. 1-3-16.)

l. 25. प्रतिभा is another mental faculty by which those things that are not even perceived by poets are easily conceived and expressed. This is called mental perception or मानसप्रत्यक्ष

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*[l. 1. मेधाविरुद्र was a rhetorician too *cf* ननु दण्डिमेधाविरुद्रभामहादि-कृतानि सन्त्येवालङ्कारशास्त्राणि । नमिसाधु's commentary on Rudratālankāra p. 2. His name occurs in भामह too.]

l. 1. Both Medhāvirudra and Kumāradāsa were born blind but became great poets. Kumāradāsa is well known as the author of the Jānakīharana, an excellent but long Kāvya work comprising 20 Sargas. He is said to have ruled over Ceylon and is believed to be a contemporary of Kālidāsa. Two incomplete editions of the Jānakīharana have been published, one from Jaypore in 1893 and the other from Bombay in 1907. The undernoted verse also occurs in the Sūktimuktāvalī regarding the poetic skill of this blind author

जानकीहरणं कर्तुं रघुवंशे स्थिते सति ।
कविः कुमारदासश्च रावणश्च यदि क्षम. ॥

Medhāvirudra is known from the references of Namisādhu and Bhāmaha, but more as a rhetorician than as a poet It is also doubtful whether Medhāvirudra is the name of a single person or of two, namely Medhāvi and Rudra. The single name of Medhāvi is mentioned by Bhāmaha, while that of Rudra appears as the name of the author of the S'ṛngāratilaka where the author exhibits his skill as a poet.

l. 2. In this sentence, the meaning of किञ्चन is doubtful because of the two constructions किंच न and किंचन. In fact, the author here makes an attempt to prove his contention with two arguments. He seeks to prove that poets endowed with प्रतिभा can mentally conceive everything that they want to describe without ever actually perceiving them. To prove this, he first points out that even those who were born blind have become excellent poets. If we take two words as किञ्च and न, the second argument will be in the form of a question: Do the poets not visualize and describe the customs and manners of the people belonging to other countries and islands without the personal knowledge of those things ?. The obvious answer is: they do so describe with the faculty of their प्रतिभा. This fact is stressed upon in the following verses taken at random from the works of Kālidāsa. If the word किंचन is taken as one word, it should be construed as an adjective to the word व्यवहृतिम्.

*[l. 4. प्राणानामनिलेन (अभिज्ञानशाकुन्तल VII. 12.)]

l. 4. In this verse Kālidāsa describes the sages practising penance on the mount Hemakūta situated in the land of Kimpuruṣavarsa which could not conceivably be seen by him from Bhāratavarsa (*see* p. 92 of this work)

*[l. 8 अनेन सार्धं (रघुवंश VI 57.)]

l. 8. Here also Kālidāsa describes the condition of an island on the opposite side of the country of the king in question and refers to the Lavanga flower grown in that island. Did he actually visit the place ?

*[l. 12. हरोऽपि (कुमार III. 67.)]

l. 12. Again, the same poet describes the conduct of Mahādeva when he falls in love with Pārvatī Can such scenes be envisaged ?.

*[l. 16. तथागतायाम् । (रघु VI 82)]

l 16 The feelings of a lady for the first time in the presence of her lover, and the behaviour of her maid servant at that time, are fully described here by the same poet, who, being a male, is not expected to know the true feelings of a female mind.

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l. 1. Three kinds of neophytes develop into three different types of poets as under .—

S'isya	Poet
बुद्धिमान्=	सारस्वत ।
आहार्यबुद्धिः=	आभ्यासिक. ।
दुर्बुद्धि =	औपदेशिकः ।

l. 4 तन्त्रशेषम् । Several efforts through the aid of Mantras and some Tāntric practices.

l. 5. फाणितम्=raw sugar.

l 10. उत्कर्ष । Yāyāvarīya thinks that eminence or superiority is always preferable and that the combination of several qualities brings forth eminence.

*[l. 19. एकस्य. Read न्यस्य विदग्धवदनेषु. *cf.* तत्काव्यमारोप्य पदं विदग्धवक्त्रेषु विश्वं परिबम्भ्रमीति ॥ (रुद्र-शृङ्गारतिलक II. 70.)]

l. 19. All MSS read न्यस्याविदग्धवदनेषु etc If this reading is accepted the meaning of the second half would be . good poetry, while travelling, tramples upon the faces of the uncultured people with its

footsteps (words) like one eager to see the world. Here the introduction of uncultured people does not militate against the context because such men are unable to distinguish between good or bad poetry. Compare also the verse of the S'ṛṅgāratilaka above quoted. A better reading as न्यस्तद्विदग्धवदनेषु, therefore, is suggested here instead of न्यस्ताविदग्ध etc.

l. 21. भावक is a critic or a सहृदय.

l. 23. कः पुन । There is no real difference between these two functions of कारयित्री and भावयित्री because a poet himself may be a good critic or *vice versa.*

l 26. भावकस्तु कवि· = that poet who is himself a critic. This remark supports the contention of the Ācāryas stated in line 23.

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l. 1. Kālidāsa is here represented as refuting the view accepted by the Ācāryas. He seems to be of opinion that the critical and poetical faculties are quite distinct and are found rarely combined in one and the same person. But Rājaśekhara does not mention the place where Kālidāsa must have expressed this view. Very probably the underlying idea has been drawn from the following verse occurring in his S'ākuntala.

आ परितोषाद्विदुषा न जातु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेत ॥ 1-2.

From this, it appears that Kālidāsa was of opinion that poets do not feel at ease until their composition is well-received by critics. Similar expressions are also made by him in his Raghuvaṁśa and Mālavikāgnimitra.

Cf. तं सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतव· ।
हेम्न· संलक्ष्यते ह्यग्नौ विशुद्धि· श्यामिकाऽपि वा ॥ Raghuvaṁśa 1-13.

and सन्तः परीक्ष्यान्यतरद्भजन्ते मूढः परप्रत्ययनेयबुद्धि । Mālavikāgnimitra I.

l. 3. This verse also strengthens the view that these two faculties of composition and criticism seldom combine in one person.

* [l. 7. Two verses of मङ्गल are quoted in सदुक्तिकर्णामृत—
यदाख्यामासङ्गादुषसि पुनते ऽवाचमृषयो यदीय संकल्पो हृदि सुकृतिनामेव रमते ।
स सार्व· सर्वज्ञ पथि निरपवादे कृतपदो जिनो जन्तूनुच्चै दमयतु भवावर्तपतितान् ॥
निष्किञ्चनत्वाद्विधुरस्य साधोरभ्यर्थितस्यार्थिजनस्य किञ्चित् ।
नास्तीति वर्णौ मनसि भ्रमन्तौ निर्गन्तुमिच्छन्त्यसुभिः सहैव ॥ 5-290.

अरोचकिन सतृणाभ्यवहारिणश्च etc.

cf. अरोचकिन सतृणाभ्यवहारिणश्च कवयः ॥ १ ॥ इह खलु द्वये कवय. संभवन्ति । अरोचकिन सतृणाभ्यवहारिणश्चेति । अरोचकिसतृणाभ्यवहारिशब्दौ गौणार्थौ । कोऽसावर्थ । विवेकित्वमविवेकित्वं चेति । यदाह—

पूर्वे शिष्या विवेकित्वात् ॥ २ ॥ पूर्वे खलु अरोचकिनः शिष्या शासनीयाः । विवेकित्वात् विवेचनशीलत्वात् ।

नेतरे तद्विपर्ययात् ॥ ३ ॥ इतरे सतृणाभ्यवहारिण न शिष्याः । तद्विपर्ययात् । अविवेचनशीलत्वात् । नच शीलमपाकर्तुं शक्यम् । (वामनालङ्कार 1. 2 3)]

l. 7. The Bhāvakas or critics are divided into two distinct classes by Mangala as अरोचकि and सतृणाभ्यवहारि. In Vāmana's Kāvyālaṅkārasūtra, the same division is found with reference to poets but not critics. It may be surmised from this statemant of Rājaśekhara. "कवयोऽपि भवन्ति । इति वामनीयाः" that Maṅgala was earlier than Vāmana (cir. 800 A. D.).

ll. 10–17. Yāyāvarīya disagrees with the contention of Vāmana regarding the division of poets, and sticks to his original classification given in the beginning of the chapter as बुद्धिमानाहार्यबुद्धि etc. He advances two important arguments in rejecting Vāmana's classification of poets Firstly, that if the quality of अरोचकिता is inherent from birth it cannot be changed by human effort. Secondly, that if it springs through the medium of the knowledge of reality, it is not likely to take effect when a good piece of poetry is placed before him. Similarly, the other quality of सतृणाभ्यवहारिता is common to all in the beginning, but it disappears when one begins to discriminate the best from the worst by virtue of deeper study.

l. 20. Scholarship without jealousy is a rare virtue. It is a truism and with this the author feintly hints at Bāṇa who in his Harṣacarita 6th Ucchvāsa writes as follows:—

कपिरचपलः कविरमत्सर वणिगतस्करः + + +
× × राजसूनुरदुर्विनीतश्च जगति दुर्लभ ।

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l. 4. This line must be construed as:—

भावकः कवे यत्र भवति तत् किम् । ही चित्रम् ।

l. 5. *Cf* कि कवेस्तस्य काव्येन सर्ववृत्तान्तगामिनी ।
कथेव भारती यस्य न व्याप्नोति जगत्त्रयम् ॥

Harsacarita 1–10.

*[l. 7. *Cf.* सत्यं सन्ति गृहे गृहे सुकवयो (शृङ्गारतिलक. 1–17)]

l. 7. Bāna has expressed a similar sentiment in the following verse:—

सन्ति श्वान इवासङ्ख्या जातिभाजो गृहे गृहे ।
उत्पादका न बहव कवय· शरभा इव ॥

Harsacarita 1–6.

*[l. 10. सर्वाभिनयनिर्णीतौ दृष्टा नाट्यसृजा न याः । नाट्यसृजा । ब्रह्मणा । नाट्याख्यं पञ्चमं वेदं सेतिहासं करोम्यहम् । (नाट्यशास्त्र 1–15)].

l. 10 Construe as:—

या सर्वाभिनयनिर्णीतौ नाट्यसृजा न दृष्टा ता विक्रिया उल्लसन्ति ।

l. 11 वाग्भावक and हृदयभावक । Some critics seem to appreciate poetry and express their appreciation while others appreciate at heart but do not express. Some scholars, however, are inclined to interpret the sense of these two terms in a somewhat different manner The Vāgbhāvakas are those who are apt to lay much stress on the words of poetry, while the Hrdayabhāvakas are disposed to lay an emphasis on the essence of poetry

l. 14. Some critics, while going through a poem, discover simultaneously the existence of qualities that are to be praised and the non-existence of the blemishes to be condemned.

l 18 सात्मानम् । This should be separately read in prose as: सः आत्मानम् । For similar usages refer to सैष दाशरथी राम and सैष शिष्यहिताय न ।

l. 21 All MSS. read पदान्तरम् । But यदा is here suggested as it is followed by तदा in the next half. The general purport of the whole chapter is stated in this verse.

l 23 It has already been said that the two qualities of प्रतिभा and व्युत्पत्ति, essential for poetical excellence, arise from the S'akti or the power of imagination with which only a few are blessed. प्रतिभा has been discussed in this chapter while व्युत्पत्ति will follow in the next.

Adhyāya V.

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ll. 2–5. बहुज्ञता । Ācāryas define व्युत्पत्ति as बहुज्ञता. Here the word बहु or 'many' represents the subjects such as लोकविद्याप्रकीर्णक etc., a knowledge of which is imperative on a poet who makes an attempt at writing poetry. A list of these subjects, probably for

the first time, is given by Vāmana in his Kāvyālaṅkārasūtra. (1. 3. 1-20.) The knowledge of these subjects is known as Vyutpatti and is an essential factor in the composition of poetry. This has been acknowledged by such early writers on poetics as Daṇḍin, Vāmana and others. (See Kāvyādarśa 1-103, and Kāvyālankārasūtra 1-3-1) Abhinavagupta, however, holds a different view regarding the definition of Vyutpatti. He says in his Locana (p. 137. N. S. ed.) समस्तवस्तुपौर्वापर्यपरामर्शकौशलं व्युत्पत्तिः ।

While Mammata defines this Vyutpatti as निपुणता, he does not add any further explanation Rājaśekhara, however, differs from the Ācāryas, and is inclined to take the subjects लोक, विद्या, प्रकीर्णक etc, as the source of काव्यार्थ or the theme of poetry but not the cause of poetry itself. (*See* chapter 8th of this work). While defining Vyutpatti he follows Rudrata and characterises it as उचितानुचितविवेक. ।

Cf. छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् ।
युक्तायुक्तविवेको व्युत्पत्तिरियं समासेन ॥

Rudraṭa 1. 18.

In the works of Ānandavardhana and Abhinavagupta the definition of Vyutpatti is similar to that of Rudrata (*See* Dhvanyāloka p 137) According to Rājaśekhara, therefore, the faculty of discrimination which is effected by the study of छन्दोव्याकरण etc, is known as Vyutpatti.

* [ll. 6—10. आनन्द is आनन्दवर्धन the author of ध्वन्यालोक.

ध्वनिनाऽतिगभीरेण काव्यतत्त्वनिवेशिना ।
आनन्दवर्धनः कस्य नासीदानन्दवर्धन. ॥

(राजशेखरस्य)

Cf. द्विविधो हि दोष· कवेरव्युत्पत्तिकृतोऽशक्तिकृतश्च । तत्राव्युत्पत्तिकृतो दोषः शक्तितिरस्कृतत्वात्कदाचिन्न लक्ष्यते । यस्त्वशक्तिकृतो दोषः स झटिति प्रतीयते ।

परिकरश्लोकश्चात्र :—

अव्युत्पत्तिकृतो दोष शक्त्या संव्रियते कवेः ।
यस्त्वशक्तिकृतस्तस्य स झटित्यवभासते ॥

(ध्वन्यालोक. तृतीयोद्द्योत.)

This verse is quoted by Hemacandra in his काव्यानुशासनविवेक]

ll. 6-14. In order to decide the superiority among these two factors: Pratibhā and Vyutpatti, Rājaśekhara quotes here the views held by two earlier writers Ānandavardhana and Mangala on

the same question. Ānandavardhana records his view on this question in his Dhvanyālokā (pp. 137 and 147). He holds that Pratibhā is more important to a poet than Vyutpatti and proves his contention by citing an instance from the Kumārasambhava, where Kālidāsa describes the amorous sports of Pārvatī and S'iva. This description, he seems to think, is improper and is the result of the poet's want of Vyutpatti, but the propriety of this portion has been maintained admirably by poet's Pratibhā or genius (S'akti). Here, it may be noted that Ānandavardhana uses the word S'akti to mean Pratibhā while Rajaśekhara limits the use of S'akti to denote the cause of Pratibhā. (*See* page 11. l. 22) In support of this view of Ānandavardhana, Rājaśekhara cites another instance by a verse एतत्कि etc. Here, impropriety due to want of Vyutpatti, may be discovered because the son Kārtikeya is said to have asked his mother Pārvatī certain questions regarding his father when he had the quarters as his garments (दिगम्बर) This impropriety does not find full expression owing to the Pratibhā of the poet who concludes the topic by saying that the Devī smiled and stopped her son from asking further questions of an improper nature, thus diverting the attention of the reader.

ll 15–22 Maṅgala, another expert on poetics, however, held a different view which made Vyutpatti more important than Pratibhā for a poet Here all the MSS read: वैदग्धीचित्तचित्तानाम् । The word वित्त or चित्र may be read in the place of चित्त If this suggestion is accepted, the passage will mean that the readers, while appreciating a poet's वैदग्धीवित्त or चित्र which is the effect of his Vyutpatti, do not care much for his want of erudition in शब्दार्थगुम्फना which depends on his Pratibhā. This view is illustrated by means of the verse: कृत· कण्ठे निष्को नहि etc In this verse the poet exhibits his power of discrimination or Vyutpatti when he states that a lady removes heavy ornaments, dress, etc. from her body but puts on a light *neglige'* in silk when directly she engages herself in amorous sports.

This descriptive skill arises out of the poet's Vyutpatti which is the result of his study of the Kāmasūtra (4. 1.) where we meet with the following passages.

बहुभूषणं विविधकुसुमानुलेपनं विविधाङ्गरागसमुज्ज्वलं वास इत्याभिगामिको वेष ॥ २४ ॥

प्रतनुश्लक्ष्णाल्पदुकूलता परिमितमाभरणं सुगन्धिता नात्युल्बणमनुलेपनं तथा शुक्लान्यन्यानि पुष्पाणीति वैहारिको वेषः ॥ २५ ॥

In this verse readers appreciate the Vyutpatti of the poet and do not denounce him for his lack of Pratibhā or शब्दार्थगुम्फना।

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*[l. 1. जङ्घाकाण्डो also in काव्यप्रकाश VII.]

ll 1–4. In this verse, the poet has exhibited both Pratibhā and Vyutpatti, and Rājaśekhara thinks that the poet who possesses both the faculties, is the best. Here, the poet's Vyutpatti of Nātya can be discovered by referring to the definition of Daṇḍapāda, a kind of dancing described in the Nātyaśāstra and the Saṅgītaratnākara. *cf.* Nātyasāstra-(G.O.S. No. 36.)

नूपुरं चरणं कृत्वा दण्डपादं प्रसारयेत् ।
क्षिप्राविद्धकरं चैव दण्डपादं तदुच्यते ॥

and 4–143.

चारी नूपुरपादोऽथ दण्डपादाद्भुत कर ।
दण्डवन्न्यस्यते यत्र दण्डपादं तदुच्यते ॥
सूरयो विनियुञ्जन्ति तत्साटोपपरिक्रमे ॥

Saṅgītaratnākara 7–711.

The Pratibhā of the poet also is well exhibited here by his excellent description of the dance of the Devī in the most appropriate words.

* [l. 20. लोलल्लाङ्गूल also in सरस्वतीकण्ठाभरण. Read मालंध्योत्ताल.]

ll. 20–24. Bhojadeva quoted this verse in his Sarasvatīkanthābharana (2–69) to illustrate पदरचना How the poet here zealously observes the methods of रचना may be gathered from the remarks of Bhojadeva:

अधिकानामपुष्टार्थानामपि पदानामनुप्रासाय छन्दःपूरणाय चार्थानुगुण्येन रचितत्वादियं पदरचना।

l. 25. In this verse, the author illustrates the skill of a poet in composing complete sentences only with nouns without using any verb.

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*[l. 11. देवी पुत्रमसूत attributed to योगेश्वर in सदुक्तिकर्णामृत; also in सरस्वतीकण्ठाभरण.]

l. 11. The verse देवी पुत्रमसूत etc is quoted by Bhojadeva in his Sarasvatīkaṅthābharana (4–176). This verse is also found in the Sūktimuktāvali and is attributed to Trivikramabhatta Bhoja finds in this verse a variety of Parikarālaṅkāra while Rājaśekhara quotes this verse to illustrate an Arthakavi.

ll. 15–19. In this verse न ग्रामम् etc. यमकशब्दालङ्कार is illustrated by repetition of two words विषमरणम् and भागीरथ्याम् in two different senses. In the verse भ्रान्त etc. रूपकालङ्कार is illustrated.

*[l 21. Read as स्तनतटपरिणाहो दोर्लतालेह्यसीमा । प्रतीच्छत्याशोकीं also in सरस्वतीकण्ठाभरण]

l. 20–25 Here उक्ति indicates a beautiful presentation of certain ideas. For an attractive presentation, poets must make use of the quality or गुण known as Samādhi. This is considered by Dandin as the most important among the Gunas.

cf तदेतत्काव्यसर्वस्वं समाधिर्नाम यो गुण ।
कविसार्थ. समग्रोऽपि तमेनमुपजीवति ॥ Kāvyādaiśa. 1–100.

The two verses quoted here to illustrate an उक्तिकवि indicate that समाधि is the chief factor in उक्ति Samādhi has been defined by Daṇdin, Bhoja and others as अन्यधर्मस्यान्यत्रारोपणम् । Bhoja, in the second verse प्रतीच्छति etc illustrates Samādhi. In these two verses such words as लाव्य, लेह्य, निपेय and प्रतीच्छति, अनुवदति, अवतरति, denote the quality known as Samādhi

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*[ll 3 7 मूलं वालक. (विद्धशालभञ्जिका IV. 5)]

l. 3. In this verse, the skill of a Rasakavi is illustrated. Here, a poet describes the beauty of the river Tāmraparnī and its water which transforms itself into pearls and adorns the breasts of beautiful ladies. The poet thereby gives vent to his inner feeling of S'ṛṅgāra

l 7. मार्गकवि: । The word 'Mārga' denotes here the Ritis वैदर्भी, गौडी etc. *See* Daṇḍin 1. 40. This verse represents the Vaidarbhī style which has been acknowledged by early writers as the best.

*[l. 11 आत्मारामा वेणीसंहार 1–23]

l 22. पौरस्त्यानाम् । The Gaudas are generally called Paurastyas and their छाया or style is known as the Gauḍīyā style. Daṇḍin

in his Kāvyādarśa uses this word पौरस्त्य to represent the Gauḍas and calls their Rīti as गौडीया. (*see* 1–50)

l 23. प्रबन्धाति=author of a Mahākāvya.

l. 24. अन्यतर=Samskrta or one of the Prākrta dialects.

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*[ll. 5.–6 *cf* सुपां तिङां च व्युत्पत्तिं वाचा वाञ्छन्त्यलङ्कृतिम् ।
तदेतदाहु सौशब्द्यं नार्थव्युत्पत्तिरीदृशी ॥ (भामह 1–14).

व्युत्पत्तिः सुतिङां या तु प्रोच्यते सा सुशब्दता । सरस्वतीकण्ठाभरण I

आवापोद्धरणे and यत्पदानि (वामन 1–3–15), सति वक्तरि (Ibid. 1–2–11)

For the text of वामनीयालङ्कार the commentator सहदेव says as under:—

वेदिता सर्वशास्त्राणां भट्टोऽभून्मुकुलाभिधः ।
लब्ध्वा कुतश्चिदादर्शं भ्रष्टाम्नायं समुद्धृतम् ॥
काव्यालङ्कारशास्त्र यत्तेनैतद्वामनोदितम् ।
असूया तत्र कर्तव्या विशेषालोकिभि क्वचित् ॥
आकर्ण्य भवतस्तस्माद्दयितस्य विधीयते ।
विवृतिः सहदेवेन वामनीयस्य सम्प्रति ॥

pp. 20–21. For सहकारपाक and वृन्ताकपाक *cf* वामन (3–2–14).

गुणस्फुटत्वसाकल्ये काव्यपाकं प्रचक्षते ।
चूतस्य परिणामेन स चायमुपमीयते ॥
सुतिङ्संस्कारसारं यत्क्लिष्टवस्तुगुणं भवेत् ।
काव्यं वृन्ताकपाकं स्याज्जुगुप्सन्ते जनास्तत॰ ॥

p. 21. l. 4 कुकविता हि सोच्छ्वासं मरणम् ।
cf. कुकवित्वं पुन॰ साक्षान्मृतिमाहुर्मनीषिण । भामह 1–12.

For कपित्थपाक *cf* अहृद्यमसुनिर्भेदं रसवत्त्वेऽप्यपेशलम् ।
काव्यं कपित्थपाक तत् केषाञ्चित्सदृशं यथा ॥ (भामह V–62).]

ll. 4–23. In three chapters 4–6, the author treats of पदवाक्यविवेक and other subjects connected with it. Thus, naturally the topic of पाकप्रतिष्ठा which is subordinate to the main subject of पदवाक्यविवेक is introduced in the 5th chapter After discussing the nature of Pratibhā, Vyutpatti, and classification of poets, the author starts a discussion in order to determine the nature of the Kāvyapāka, and records the opinions of earlier authorities on that point. Pāka in poetry means 'maturity' and it originates from the constant practice of composing poems. Maṅgala is of opinion that this maturity consists in the knowledge of nouns and verbs, obtained by constant hearing, and that this kind of knowledge is also called Vyutpatti. The Ācāryas differ from

Maṅgala and define Pāka as the competency of a poet to select suitable words and to put them in appropriate places. This view of the Ācāryas is also referred to and, as Rājaśekhara states, rejected by Vāmana in his Kāvyālankārasūtra (1-3-15) where he calls this faculty of poets as अवेक्षण. To him शब्दपाक is something different and he defines this in the verse यत्पदानि etc. (Ibid. 1-3-15) Avantisundarī ridicules this view of the Vāmanīyas, but extends the sphere of Pāka further to include the propriety of Guna, Alaṅkāra, Rīti, ideas, words and their senses in consonance with the Rasas Rājaśekhara definitely favours the view of Avantisundarī and quotes a well-known verse in its support. This verse सति वक्तरि etc. is also quoted by Vāmana in order to prove the superiority of the Vaidarbhī style, but not to characterise Pāka. This very Pāka has been designated by Ānandavardhana and Ksemendra by the term of औचित्य or "propriety" in their works. (*See* Dhvani. p. 145, and Aucityavicāracarcā. 1-3.) Vāmana's definition of Kāvyapāka is given in the following verse —

गुणस्फुटत्वसाकल्ये काव्यपाकं प्रचक्षते ।
चूतस्य परिणामेन स चायमुपमीयते ॥

(*see* 3-2-14.)

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ll. 3-9. Altogether nine varieties of Pāka are recognized and these may be classified under the following three heads:—

High.	Middling.	Low.
मृद्वीकापाकः	बदरपाक.	पिचुमन्दपाक
सहकारपाक.	तिन्तिडिकापाक·	वार्ताकपाक.
नालिकेरपाक.	त्रपुसपाक	क्रमुकपाकः

Generally, later writers on poetics recognize only two Pākas मृद्वीका and नालिकेर as the best, and again, among the two the former as superior to the latter.

Adhyāya. VI.

l. 16. पदवाक्यविवेक· । In this chapter, the author explains the nature of words and sentences and shows how they constitute poetry. Both these topics relate to the main subject of पदवाक्यविवेक In the two previous chapters, the faculty by which good words and sentences are distinguished from bad ones has been dealt with.

l. 17. व्याकरणस्मृति। Grammar also is considered as one of the Smṛtis because the grammarians distinguish the correct words from their incorrect forms with the help of memory, and also because they think that by using correct words merit is obtained in the next world. As grammar is regarded one of the Smrtis from very early times, Jaimini also discussed its validity on Dharma in his chapter on Smrtis पू. मी. 1 3 (*see* Kumārila's Tantravārtika on Jaimini 1-3-25 and the Paspaśānhika of Patañjali's Mahābhāsya.)

निरुक्तनिघण्टु। Etymological derivation and interpretation of the words are called निरुक्त निघण्टु is a glossary of words.

शब्द:। Words are of two kinds, namely, वैदिक and लौकिक.

l. 18. तौ पदम्। According to the Naiyāyikas पद is a word with a meaning while grammarians consider it as सुप्तिङन्तम्।

वृत्ति means प्रवृत्ति (शब्दप्रवृत्ति), and five kinds of Vrtti are recognized.

l. 22 असत्त्ववचना =अद्रव्यवचना लिङ्गसंख्याकारकानन्वयिन ।

This includes also चादि which is known as निपात or अव्यय. अव्यय is defined thus.—

सदृशं त्रिषु लिङ्गेषु सर्वासु च विभक्तिषु।
वचनेषु च सर्वेषु यन्न व्येति तदव्ययम्॥

l. 23. कर्मप्रवचनीया। This term applies to certain words in the प्रादि group. As these words are responsible for certain peculiarities in the construction of sentences, they are grouped separately For the term of Karmapravacanīya *see* Pānini 1-4-83.

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*[l. 3 द्वन्द्वोऽस्मि is attributed to Bhattamuktikalaśa in the Kavikanthābharana 5th Samdhi.]

l. 3. The object in quoting this verse द्वन्द्वोऽस्मि is two-fold, first, to name the six compounds in one verse and secondly, to compose a humorous sentence with the help of the names of these compounds. This verse is attributed by Ksemendra to Bhattamuktikalaśa who is also known as the great-grand-father of the poet Bilhaṇa the author of the Vikramānkadevacarita (*See*. 18. 75) The reading of this verse in the Kavikanthābharana is as follows.

द्विगुरपि सद्वन्द्वोऽहं गृहे च, etc. The reading preferred here:

द्वन्द्वोऽस्मि द्विगुरस्मि च गृहे न मे etc is from the B Ms and the meaning of the verse will be this —The house-holder says that though his family consists only of two members and a couple of cows, there is no reduction in household expenditure; he asks his servant, therefore, to work more in order that his labour may enrich him with a good quantity of paddy. This idea is not brought out by any other reading of this verse now available

*[l. 12. *Cf.* एवं हि श्रूयते-बृहस्पतिरिन्द्राय दिव्यं वर्षसहस्रं प्रतिपदोक्तानां शब्दानां शब्दपारायणं प्रोवाच। नान्तं जगाम। बृहस्पतिश्च प्रवक्ता। इन्द्रश्चाध्येता। दिव्यं वर्षसहस्रमध्ययनकाल। न चान्तं जगाम। प्रियतद्धिता दाक्षिणात्या (महाभाष्य-पस्पशा)]

l. 17. तेषाञ्च etc —These five kinds of words, when used in constructions according to special rules for their application, enrich the sentence. Here and in the next verse the word आख्यात denotes a sentence and it is not used in its usual signification of a verb

ll. 21–25. Here, the author defines वाक्य or sentence which according to him is an arrangement of words capable of conveying to others the desire of the composer The followers of Udbhata are of opinion that sentences have three distinct functions in expressing their meanings. These three functions, interconnect the meanings of words or पदार्थ and this connection is known as वाक्यार्थ. The connecting links of the words are supplied by the case-terminations or विभक्तिs which are either present, or absent at the end of the words as required by Samāsa rules. उपपदविभक्ति is a case-ending which is due to the presence of another noun, such as the चतुर्थी, due to the combination of nouns नम स्वस्ति etc. कारकविभक्ति is a case-ending which has direct connection only with the verb

*[l. 26. नमस्तस्मै No 7. of the सुभाषितावलि].

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l. 1. The power, inherent in the words without case-endings as in a compound, to express the sense of the omitted case-terminations etc. is what is called here the S'akti. In this verse, there are six words in the बहुव्रीहि compound and they retain the power of expressing अन्यपदार्थ with the meaning of one or the other of the six case-endings from द्वितीया to सप्तमी e. g. वित्रस्ता शत्रव यस्मात्। स्पृहयालु लोक यस्मै। प्रपन्नाः सामन्ता यम्।

l 5 In this verse also, the connecting case-terminations of the words कण्ठ, दोलायित etc. are supplied by the same words which retain

the power to express the meaning of the case-endings though they are absent in compound forms.

ll. 17–24 मन्थगिराम्=the noise produced by the churning of the sea. This variety of अनेकाख्यात is called सान्तर because verbs are here interrupted by nouns The other variety known as निरन्तर is so called because verbs are not so interrupted The root of the verb सरस्यसि in line 23 is not found in the धातुपाठ of Pāṇini. It may be, therefore, read as समस्यसि.

ll. 25–27. Bhojadeva in his S'ṛṅgāraprakāśa (3rd prakāśa) states the same ten-fold division of sentences as found here and illustrates the different varieties with the same verses as are quoted here. He also enters into a very lengthy discussion which is mainly based on the two views held by the Ācāryas and Yāyāvarīya as stated here. The Ācāryas maintain that अनेकाख्यातवाक्य cannot be considered as one sentence when it includes several verbs, because one verb connecting some nouns constitutes a complete sentence After advancing this view of the Ācāryas along with several authorities from Vararuci's Vārttika, Bhoja, following in the foot-steps of Pāṇini and Patañjali, up-held the view of Yāyāvarīya as correct and denounced the view of the Ācāryas based on Vararuci's theory. Yāyāvarīya holds that there may be one sentence with many verbs provided that all of them are connected with nouns, and provided that the import of the sentence is one.

Cf S'ṛṅgāraprakāśa —

ननु च निरन्तराख्यातं समुच्चिताख्यातमेकार्थाख्यातमावृत्ताख्यातमित्यादयो वाक्यविकल्पा नोपपद्यन्ते । वाक्यकारो हि मन्यते नास्त्येव तिङन्तयो: सबन्ध । तथा च तिङतिङ इत्यत्रातिङ्ग्रहण-मनर्थकम् । समानवाक्याधिकारात् । इत्यतिङ्ग्रहणं प्रत्याचष्टे । नह्येकत्र वाक्ये द्वे तिङन्ते स्त इति । एवं च वाक्यलक्षणं करोति—आख्यातं साव्ययकारकविशेषणम् ।

After advancing this theory with several authorities, Bhoja-deva concludes thus :—

तदेवं सूत्रकारस्य भाष्यकारस्य च दर्शनेऽस्ति क्रियाया क्रियान्तरेण सबन्ध । वार्तिककारस्तु युष्मदस्मदादेशनिघाताद्यर्थमाख्यातं साव्ययकारकविशेषणं वाक्यम् एकतिङ्वाक्यमित्यन्यदेव लौकिका-त्पारिभाषिकं वाक्यलक्षणमारभते । न च तेन लौकिको व्यवहार सिद्ध्यतीत्युपेक्ष्यते । तदुक्तम्—

निघातादिव्यवस्थार्थं शास्त्रे यत्पारिभाषिकम् ।
साकाङ्क्षावयवं तेन न सर्वं तुल्यलक्षणम् ॥

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l. 2. *Cf.* Ibid—जयन्ति मृगलोचनाचलदपाङ्गदृष्टिक्रमाः ।

l. 9. *Cf.* Ibid—ते च चैत्रे विकीर्णैलाकक्कोलीकेलयोऽनिलाः ॥

*[l. 10. चरन्ति चतुरम्भोधि. also in सरस्वतीकण्ठाभरण]

l. 12. *See* S'ṛngāraprakāśa for the other example:—

तामवातारयत्पत्नी रथादवततार च ।

l. 13. गन्त्री=a car drawn by oxen.

l. 17. Construe as यदग्रे=यस्या दंष्ट्राया अग्रे and यच्छ्वासैः=यस्य देवस्य श्वासैः ॥ गिरिगुडक='a ball' used in play.

l. 18. In this verse the verbal form भवतु should be added to complete the sentence.

*[l. 20. अभिमुखे मयि. (शाकुन्तल II. 45.)]

*[l 24. कियन्मात्रम् occurs also in सरस्वतीकण्ठाभरण]

*[l. 26. गुणवदलङ्कृतं च वाक्यमेव काव्यम् । *cf.* काव्यशब्दोऽयं गुणालङ्कारसंस्कृतयोः शब्दार्थयो. वर्तते । वामन 1-1-1.

गुणालङ्कारचारुत्वयुक्तमप्यधिकोज्ज्वलम् ।

काव्यमाश्रयसम्पत्त्या मेरुणेवामरद्रुमः ॥ भट्टोद्भट ॥ Contrast with this the later developments in the definition of काव्य.]

l 26. After explaining पदवाक्यविवेक, the author concludes the topic and declares the result. A Kāvya, according to Rājaśekhara, is nothing but a sentence having Gunas and Alaṅkāras. All early authors on poetics from Bhāmaha onwards have attached equal importance to both the words and their meanings, in the composition of a Kāvya. Rājaśekhara differs from them and holds that words alone are important in the constitution of the Kāvya. In this connection the definitions of Viśvanātha and Jagannāthapandita are noteworthy, because they also hold that sentences alone are the chief constituents of a Kāvya. *Cf.* वाक्यं रसात्मकं काव्यम् (Sāhityadarpana) and रमणीयार्थप्रतिपादकः शब्दः काव्यम् (Rasagangādhara.)

l 27. Here Rājaśekhara elaborately discusses the point raised by Vāmana in his first sūtra काव्यं ग्राह्यमलङ्कारात्. He records all the arguments adduced by previous authorities for or against the view above stated. Three arguments have been advanced in this connection by those who wanted to denounce the merits of, and to state the disadvantages in the study of, the Kāvyas. These arguments are: first, that Kāvyas should not be

taught to any one because they contain several untrue statements; secondly, because they encourage immoral practices; and thirdly, because they give teachings on indecent practices. In support of these three arguments they quoted several examples from the Kāvyas. Rājaśekhara refuted all these hostile views on the Kāvya and proved that the study of Kāvya is irreproachable in every way because of its special merits.

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ll 1–4. क्लेम=moisture. Here the poet has employed the figure of speech known as अतिशयोक्ति in describing the fame of a king.

ll. 5–9. Here also अतिशयोक्ति is employed in describing the army of a king. The word पातालतालु is also used by Vāmana. (*See* Kāvyālankārasūtra 1–3–23.)

ll 10–14. The words वाचाल and तुच्छ are used here to indicate the imperfection of वार्ता and पुराण in stating real facts. The word अभ्याहतं should be pronounced with the काकु (intonation) which indicates interrogation.

l. 15. The reading in this line is defective in all MSS. It may be emended as:—

नासत्यमस्ति किञ्चन काव्ये स्तुत्यर्थमर्थवादोऽयम् ।

*[l. 17. पुष्पिण्यौ. ऐतरेयब्राह्मण 7–15–2. (33–3) शतपथब्राह्मण. 15–19]

l 17. This rk occurs in the शौन शेपाख्यान where Indra advises Rohita, the son of Hariścandra to wander again in the jungle, and this the boy actually did. This rk is in eulogy of the wanderer.

शेरे=शेरते । प्रपथे=प्रकृष्टे तीर्थक्षेत्रादिमार्गे ।

Here wandering is praised in order that Rohita may be tempted to accept this novel career. It is, therefore, called प्रशंसार्थवाद which may contain untrue statements also.

ll. 19–22. This is also another प्रशंसार्थवाद which praises grammar as superior even to Vedas. In this connection the Vedic view of Arthavāda is noteworthy. Vedic scholars are inclined to think that the chief object of अर्थवाद is only to praise the action prescribed in the form of विधि or निषेध in order to attract the performer; and,

therefore, it does not matter if the Arthavāda contained some untrue statements also.

ll. 23-24. This verse is quoted by Patañjali in his Mahābhāsya (Paspaśānhika) to show the utility of studying grammar. The commentator Kaiyata, however, attributes the authorship of this verse to Kātyāyana. *cf.* कात्यायनोपनिबद्धभ्राजाख्यश्लोकमध्यपठितस्य त्वस्य श्रुतिरनुग्राहिकाऽस्ति । 'एक. शब्दः सम्यग् ज्ञात सु॒ प्रयुक्त स्वर्गे लोके कामधुग्भवति' इति ।

*[pp. 25-26. l. 16. From महाभाष्य पस्पशा.]

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ll. 1-16. All these lines are quoted here from the Mahābhāsya of Patañjali, under the name Gonardīya. Here, it is said that one who speaks in words, which are grammatically correct, enjoys success in the next world, while the other whose speech is ungrammatical is contaminated or polluted. The sentence विषम उपन्यास which is found in the Mahābhāsya after the words अज्ञानं तस्य शरणम्, is omitted here. In the verse यदुदुम्बरवर्णानां, etc. a question is asked. If ordinarily wine cannot bring heaven to those who drink it, how can it do so when drunk in Sautrāmaniyāga? This is one of the arguments advanced by atheists to challenge the testimony of the orthodox. Read प्रमत्तगीत एषः । तत्रभवतो.

ll. 17-18. *[गुणानुराग. also in सरस्वतीकण्ठाभरण] Also quoted in S'ṛṅgāraprakāśa.

l 19. On moral grounds also the Kāvya is injurious and should be discarded.

l 20. Read डिम्भांस्तरुणिमन्ति This verse is attributed to Vijjākā in the Saduktikarnāmrta, and it is also recorded in the Subhāsitabhāndāgāra under the heading of असतीचरित. The reading in the 3rd पाद् also is found there as अनेनैकपतिना which is better fitted than the reading अमार्गेण किमिदम् found in the text.

l. 25. A similar explanation is given by Vātsyāyana while concluding the chapter on पारदारिकाधिकरण of the Kāmasūtra where immoral practices are described.

cf संदृश्य शास्त्रतो योगान् पारदारिकलक्षितान् ।
न याति छलना कश्चित् स्वदारान् प्रति शास्त्रवित् ॥ ५० ॥

पाक्षिकत्वात्प्रयोगाणामपायानाञ्च दर्शनात् ।
धर्मार्थयोश्च वैलोम्यान्नाचरेत्पारदारिकम् ॥ ५१ ॥
तदेतद्दारगुप्त्यर्थमारब्ध श्रेयसे नृणाम् ।
प्रजानां दूषणायैव न विज्ञेयो ह्ययं विधिः ॥ ५२ ॥

Kāmasūtra. 5. 6. 2.

Page. 27.

*[काव्यमय्यो. No. 171 of शार्ङ्गधरपद्धति । ख्याता. No 161 of सुभाषितावलि, attributed to भट्टगोविन्दस्वामी ।

cf. महीपते सन्ति न यस्य पार्श्वे कवीश्वरास्तस्य कुतो यशांसि ।
भूपा कियन्तो न बभूवुरुर्व्यां नामापि जानाति न कोपि तेषाम् ॥

विक्रमाङ्कचरित्र 1-26]

ll 3-4. In addition to this, the statements of Dandin (Kāvyādarśa 1-5) Bhāmaha (1, 6-8) and Rudraṭa (1, 4-13) may be noted.

l. 19. प्रग्रीवः=window.

ll. 27-28. Yāyāvarīya holds that if this kind of description is a taboo in the Kāvyas, the objection will hold good even in the case of the Vedas and the S'āstras the study of which in consequence should be abandoned.

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*[l. 2. उपोप मे परामृश मा मे दभ्राणि मन्यथाः ।
सर्वाहमस्मि रोमशा गन्धारीणामिवाविका ॥

ऋग्वेद, २. १. ११. ७.
निरुक्त ३. ४. ३.]

l. 4. S'ṛṅgāraprakāśa of Bhoja reads प्रकामधवलं यस्याः instead of यस्याः प्रसन्नधवलम् ।

Adhyāya VII.

l. 10. पाठप्रतिष्ठा or settling the reading is taken up after the पदवाक्यविवेक according to the list of subjects given in the first chapter. This order seems logical inasmuch as instructions on the reading of sentences are given after indicating their nature in previous chapters.

ll 11–17 Sentences are again classified here according to the sect to which the speaker belongs, such as the ब्राह्म or शैव or वैष्णव. This classification should be known by the reader as it is a part of his education. Rājaśekhara, in writing this chapter, seems to have drawn his information mainly from the Vāyupurāṇa. Bāna, in his Harsacarita and Kādambari mentions this Purāṇa, and the Sārasvateya cult which is inculcated in the Harsacarita and the Kāvyamīmānsā, is chiefly derived from the same Purāna. Rājaśekhara in his description of the five kinds of speech also seems to be indebted to the Vāyu and other Purānas. This group is named as Brāhma and is divided into five classes: स्वायंभुव, ऐश्वर, आर्ष, आर्षीक and आर्षिपुत्रक This classification actually appears in the Vāyupurāna (chapter 59), though the definitions and illustrations of these five kinds of speech are not found in it. Through this classification, Rājaśekhara seeks to trace the origin and development of human speech

ll. 19–23 Here two kinds of speech स्वायंभुव and ऐश्वर are differentiated. The first is स्वायंभुव or the primitive speech in which neither the ideas follow in their logical sequence, nor the language appears to be refined, though it is able to express all objects, and even go so far as to describe the methods leading to salvation. Svayambhū is supposed to be the originator of two kinds of speech, one in the form of the Vedas is the earlier, while the other known as स्वायम्भुव or the primitive speech is the later. The ऐश्वर speech is more refined than the स्वायंभुव and in it both the logical sequence and skill in composition are noticeable

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l 1 The next stage of development is represented by the speech attributed to the Rsis In this speech sentences have more nouns and case-terminations than those previously described, and their import finds a ready expression. But this speech is invariably connected with some Mantras

l. 3. The next stage in linguistic development is represented by the speech of the Rsikas in which there is a great volume of short sentences full of Nipātas without any case-terminations. But in this speech there is frequent use of words found only in the Vedas.

l. 5 The fifth or the last stage is represented by the speech

attributed to the Rsiputras. This is difficult inasmuch as there are words which cannot be definitely separated, and therefore, the import of the sentences becomes doubtful, thus making their meanings obscure. In this speech, there may be frequent use of Yamaka, Anuprāsa and other S'abdacitras, S'lesa, etc.

ll 8–15. After explaining the different stages of human speech, Rājaśekhara proceeds to characterise the various grades of development in divine speech which seem to be purely imaginary and fanciful. The creator in the beginning of creation taught a language to his 64 disciples Brahmā and others, and this speech was known as the Pārameśvara or Divya. This speech was adopted by the different grades of divine beings and practised according to their capabilities The Piśācas and Apsarasas are represented to be using the Divya language in their lands, but they are nevertheless allowed in the Sanskrit drama the use of two other languages namely, the भूतभाषा and the प्राकृतभाषा respectively.

l 16 The original language दिव्य or पारमेश्वर which is spoken by divine beings is divided into four different classes, representing the four styles of writing· वैबुध, etc Yoginīs are probably the female attendants of S'iva or Durgā and their language is here represented by the word योगिनीगत. The female magicians, such as Kāmandakī, Kapālakundalā etc described, for instance, in the Mālatīmādhava may also be represented by the word Yoginī. It is, however, noteworthy that these four speeches generally resemble the four Rītis वैदर्भी, गौडीया, पाञ्चाली and लाटीया respectively

*[l. 20. यच्चन्द्र. found in सदुक्तिकर्णामृत and सरस्वतीकण्ठाभरण]

Page. 30.

l. 15. योगीन्द्रदर्पण=mirror of saints. Best saints also obtain the knowledge of their own self in His presence.

Page. 31.

ll. 1–4. The main headings under which language is divided, are three Brāhma, S'aiva and Vaisnava. Under Brāhma speech are included the dialects of the Ṛsis and their followers, while under S'aiva are mentioned the dialects known as Pārameśvara or Divya. Now, the dialect coming under the Vaisnava or the Mānusa form of speech is dealt with. This form of speech is chiefly needed for poets of classical literature. Though Rāja-

śekhara is primarily concerned only with this third variety of speech, he mentions nevertheless the first two kinds of speech, namely, the dialects of the primitive sages and divine beings, because he wanted to show the different stages of linguistic development and also because these are employed by dramatists in their dramas.

*[ll. 5–25 वैदर्भी गौडीया *cf* सा त्रेधा-वैदर्भी गौडी पाञ्चाली चेति। वामन. 1 2 17.

काकुर्वक्रोक्ति etc *cf.*

विस्पष्टक्रियमाणादक्लिष्टा स्वरविशेषतो भवति ।
अर्थान्तरप्रतीतिर्यत्रासौ काकुवक्रोक्ति ॥

रुद्रट-काव्यालङ्कार 2–16

cf also काकुर्वक्रोक्तिरत्वलङ्कारत्वेन न वाच्या । पाठधर्मत्वात् । तथा चाभिप्रायवान् पाठधर्म. काकु । स कथमलङ्कारी स्यादिति यायावरीय । गुणीभूतव्यङ्ग्यप्रभेद एव चायम् । शब्दस्पृष्टत्वेनार्थान्तरप्रतीतिहेतुत्वात् ।

यदाह ध्वनिकार.—

अर्थान्तरगतिः काक्वा या चैषा परिदृश्यते ।
सा व्यङ्ग्यस्य गुणीभावे प्रकारमिममाश्रिता ॥

सा च काकुर्द्विधा—साकाङ्क्षा निराकाङ्क्षा च । वाक्यस्य साकाङ्क्षनिराकाङ्क्षत्वात् । यस्माद्वाक्यात् यादृशः सङ्केतबलेनार्थ. प्रतीयते न तादृश एव, किन्तु न्यूनाधिक प्रमाणबलेन निर्णययोग्यस्तद्वाक्यं साकाङ्क्षम् । तद्विपरीतं निराकाङ्क्षम् । वक्तृगता ह्याकाङ्क्षा वाक्ये उपचर्यते । सा च प्रकरणबलान्निश्चीयते । विशिष्टविषयत्वं च तस्यास्तत एवावसीयते ॥ हेमचन्द्रकाव्यानुशासन V.

साकाङ्क्षा and निराकाङ्क्षा *cf.* द्विविधा काकु । साकाङ्क्षा निराकाङ्क्षेति । वाक्यस्य साकाङ्क्षेति । नाट्यशास्त्र chapt. 17, also सरस्वतीकण्ठाभरण 2–56. नवजलधरः. विक्रमोर्वशीय IV. I]

ll. 5–8. Vāmana mentioned three Rītis. But Rudrata who flourished later added a fourth and called it Lātīyā. After him came Rājaśekhara who, though conversant with Rudrata's view, did not accept the Lātīyā Rīti, but followed Vāmana in this respect. The reason why Rājaśekhara ignored the view of Rudraṭa seems to be that he did not see any necessity of acknowledging a separate Rīti beyond Pāñcālī, probably because the definition of Rudraṭa which is given below, did not convince him of the necessity.

द्वित्रिपदा पाञ्चाली॰लाटीया पञ्च सप्त वा यावत् ।

(K. A. 2–5.)

The three Rītis and the different Kākus form parts of instruc-

tion on reading The reader should observe these Rītis with proper intonations on the Kākus while reading poetry, so that the meaning may be readily understood by the listener

l. 10 Kākuvakrokti is one of the S'abdālaṅkāras according to Rudrata. Yāyāvarīya disagrees with him, but follows the definition of Ānandavardhana who seems to think that Kāku is a variety of intonation which serves to bring out only that sense of a passage, intended by the authors to convey, and no other. (For further information, *see* pp 212–213 of Dhvanyāloka and Locana).

l. 15. Again, a sentence may be used with two varieties of Kāku, namely साकाङ्क्ष and निराकाङ्क्ष, In such cases the question raised by the first Kāku will be answered by the second The verse यदि मे वल्लभा etc is an example of this kind. Here, a Nāyikā replies to her friend who had put a question as to whether her lover could be made sympathetic towards her by the Dūtī whom she had sent. The reply of the Nāyikā is with आक्षेपगर्भकाकु and, therefore, is साकाङ्क्ष आक्षेप is denoted by the काकु which bears an express censure on the Dūtī who had become faithless to her.

The same verse may also denote विधि and, therefore, become निराकाङ्क्ष. Vidhi is indicated in the sense that in case the Dūtī faithfully carries out her wishes the Nāyaka will certainly be drawn towards her (Nāyikā).

l. 18. प्रश्नगर्भा । The verse गत स कालो etc. is found in the Bālarāmāyana of Rājaśekhara (3. 2). This verse may be interpreted with two kinds of Kāku, namely, प्रश्न and उत्तर thus making it both साकाङ्क्ष and निराकाङ्क्ष In this verse an eagle tells his wife that those days when Rāvana was everywhere successful are gone, and that evil days have dawned on him so that his enemies are crowned with success Here two different intonations on the part of the speaker on the words गत. and वर्तन्ते will indicate both a question and its answer.

l. 21. वितर्क etc.—The third and last variety of Kāku is illustrated in the verse नवजलधर, etc. Each pāda of this verse will be read differently with two Kākus denoting doubt and decision, and thus make the sentence both साकाङ्क्ष and निराकाङ्क्ष ।

l. 26. These three Kākus each with two varieties are invariably

connected with one another. There are, besides, other varieties of Kāku but they may occur without any definite relation amongst themselves.

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*[l. 1. युष्मच्छासन वेणीसहार 1-12]

ll. 1-4. The first three lines in this verse have the Kāku denoting अभ्युपगम while the last line indicates अनुनय It may be noted here that the two ideas expressed by the two Kākus are not interdependent.

*[l 5. मथ्नामि वेणीसहार 1-15]

ll 5-8 Here first three lines have the उपहास Kāku by which the real intention of the speaker is revealed, though it is quite contrary to the sense expressed by the lines The Kāku denoting अभ्यनुज्ञा is found in the last line, and here also in reality, the speaker does not intend to have सन्धि as he says

ll. 10-13. This is a verse with three kinds of Kāku. Here each line contains three Kākus, nemely, अवधारण, अपन्हव and अनुशोचन The words सेय have the Kāku of अवधारण, नो कुरङ्गक etc have the अपन्हव Kāku, while the whole line must be read in a way so as to show अनुशोचन of the speaker

*[l. 14. उच्यता (किरात 9-39)]

ll. 14-17 In this verse four kinds of Kāku are expressed. They are quite different from one another and have intonations on four small sentences contained in this verse. By these four Kākus रौक्ष्य, प्रतिबोधन, औत्सुक्य and निर्वेद् are expressed in the four sentences, one following the other in sequence.

ll. 18-19. For the continuation and context of the verse उच्यतां etc. *see* Kirātārjunīya 9-40.

किं गतेन न हि युक्तमुपैतुं कः प्रिये सुभगमानिनि मानः ।
योषितामिति कथासु समेतैः कामिभिर्बहुविधा धृतिरूहे ॥

The different varieties of Kāku with the same illustrations are also found in the S'ṛngāraprakāśa of Bhojadeva (Prakāśa VII) and in the Bhāvaprakāśana of S'āradātanaya (GOS. ed. p 146.). both of whom seem to have drawn their information on Kākus from the present work.

l. 20. The further portion of this chapter shows the importance of the knowledge of Kāku for a clever reader.

l. 21. सत्त्वाङ्गाभिनय=histrionics of Sāttvika and Āngika

l 23. The accents in Vedic Mantras, and changed accents in compound words for the purpose of obtaining different connotations from the same words, according to the rules of grammar, may be called the Kākus of the S'āstras

l 25. The Kāku not only reveals a different sense from the ordinary meaning of the words, but also trains the reader in histrionics in order to enable him to express the different senses conveyed by the words.

ll. 26–27. Here Rājaśekhara praises the poet or the reader who is able to use appropriate Kākus either in his poetry or in reading. But Ānandavardhana is, however, inclined to characterize such Kāvya as inferior or गुणीभूतव्यङ्ग्य because in this Kāvya the suggested ideas are expressed by the Kāku. (*see* Dhvani pp 212–213). The substance of Dhvani is held by Ānandavardhana as the best form of poetry; but this theory of Dhvani is not recognized by Rājaśekhara in spite of the fact that the theory was well-known in the field of literary criticism even before the 9th century A. D.

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*[For the काकु and पाठगुण *cf.* भरतनाट्यशास्त्र chap. 17. काकुस्वरविधान;]

ll 1–2. Here it is said that mastery in the art of reading Kāvya can be obtained only by those persons who are highly cultured. The author even goes further and states that the art of composing poetry appears to be quite easy when compared to its reading.

ll. 3.–4. Like the art of singing, the art of correct reading is not obtained in one birth, but it is the result of experience in many previous births.

ll. 7–8. Here is given an account of the different intonations for reading different types of poetry.

प्रसन्न । The portion of poetry where the Guṇa प्रसाद is found. Daṇḍin defines प्रसन्न as प्रसिद्धार्थम्.

तद्विरोधिनि । ओजस् is the Guna opposed to the प्रसाद, and it is defined by Dandın as समासभूयस्त्वम् While readıng thıs kind of poetry the ıntonatıon should be of the तार varıety.

ll. 9–12. In these two verses an account has been given of good and bad forms of reading.

*[l. 15. यथा व्याघ्री हरेत् found in Pānını's and Yājñavalkya's S'ıkṣās;]

ll. 25–28. From here onwards Rājaśekhara gıves the different methods employed for ıeadıng the Kāvya by men belongıng to dıfferent countrıes of Indıa. The people who resıde ın the countries east of Benares, read Sanskrıt well but theır readıng of Prākrta ıs very bad.

*[l. 27. ब्रह्मन् विज्ञापयामि quoted ın सरस्वतीकण्ठाभरण 2–14 ब्रह्मन्नित्यादिना निन्दार्थानुवादेन गौडेषु प्राकृतानौचित्यं राजशेखरेण व्यञ्जितम् ॥ रत्नेश्वर ।]

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ll. 1–2. Here also the readıng of the Gaudas meets with unfavourable critıcısm as ıt does not conform to any of the rules of reading. The readıng पाठ· ıs suggested here ınstead of पाठी owıng to the nature of the adjectıves नातिस्पष्ट· etc., the word बाडब ıs to be taken heıe to mean somethıng belongıng to a Brāhmana.

ll. 3–4. Karnātas are cııticızed here as they are always fond of using the letter 'ta' everywhere wıthout payıng any attentıon to the Rasa or Rītı or Guna ın the poetry they read.

ll. 5–6. काव्यमना =knowing that it is poetıy

The readıng of the Drāviḍas is said to be always accompanied with music whether they read poetry or pıose or Campū

*[l. 7. पठन्ति लटभं *cf*

शृण्वन्ति लटभं लाटा प्राकृतं संस्कृतद्विष· ।
अपभ्रंशेन तुष्यन्ति स्वेन नान्येन गुर्जरा ॥ सरस्वतीकण्ठाभरण. II 13.

cf. यद्योनि किल संस्कृतस्य सुदृशा जिह्वासु यन्मोदते
यत्र श्रोत्रपथावतारिणि कटुर्भाषाक्षराणा रसः ।
गद्यं चूर्णपदं. पदं रतिपतेस्तत्प्राकृतं यद्वच-
स्तॉल्लाटॉल्ललिताङ्गि पश्य नुदती दृष्टेर्निमेषव्रतम् ॥ Ibid. II. 16

गौडाद्याः संस्कृतस्था परिचितरुचय· प्राकृते लाटदेश्याः
सापभ्रंशप्रयोगा· सकलमरुभुवष्टक्कभादानकाश्च ।

आवन्त्या पारियात्रा· सह दशपुरजैर्भूतभाषां भजन्ते
यो मध्येमध्यदेशं निवसति स कवि सर्वभाषानिषण्णः ॥ काव्यमीमांसा p. 51,
and also गिर श्रव्या दिव्या प्रकृतिमधुरा प्राकृतधुराः
सुभव्योऽपभ्रंश सरसरचनं भूतवचनम् ।
विदग्धानामिष्टे मगधमथुरावासिभणिति-
र्निबद्धा यस्तेषा स इह कविराजो विजयते ॥ बालरामायण. 1-11.]

ll. 7-10. In these two verses, the methods of reading employed by the people belonging to the countries लाट, सुराष्ट्र and त्रवण are stated. All these countries are situated in the western part of India. For त्रवण country *see* page 94-4 of the Kāvyamīmāmsā.

Rājaśekhara is inclined to believe that the people of the Lāta country hated Sanskrit as they were great lovers of Prākrta. This is borne out by the quotations above cited, and is probably one of the reasons which led him to disregard the existence of a separate Rīti described as Lātīyā by Rudrata (*see* p. 31-6 of the Kāvyamīmāmsā).

According to Rājaśekhara the people of Saurāstra and Travana were lovers of the अपभ्रंश language, and while reading Sanskrit they adopted the same method as employed in reading their own dialect

ll. 11-14. Here the Kashmirian poets are praised for their excellence in the art of reading. It is also said that some poets in the eastern side of Kashmir employ a nasal tone while reading.

ll 15-18 In this verse the reading of the Pāñcāla poets is characterized as the best, because their tone is best suited to different Rītis in poetry and possesses all the Gunas required for reading In their reading all letters are clearly pronounced and properly punctuated

ll 19-20. Translate —

Only Vitas and S'akāras are allowed to use the letters ल and र frequently in their speeches, but not the good readers of poetry.

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*[काव्यार्थयोनयः

cf लोको विद्या प्रकीर्ण च काव्याङ्गानि । लोकवृत्तं लोक. । वामन 1-3. et. seq.
शब्द छन्दोऽभिधानार्थो इतिहासाश्रया कथाः ।
लोको युक्तिः कलाश्चेति मन्तव्या काव्ययोनयः ॥ भामह 1-9.

Most of this chapter is quoted in Hemacandra's Kâvyânuśa-sana-viveka and Vâgbhata's Kāvyânuśāsana Not quite of this but of a similar type, are the various Paricayas in the fifth Sandhi of the Kavikanthābharana Vinayacandra in his काव्यशिक्षा mentions तर्कपरिचय, व्याकरणपरिचय, चाणक्यपरिचय, धनुर्वेदीय (the quotation is the same as one in the Kāvyamīmānsā, स दक्षिणापाङ्ग०) उत्पाद्यसंयोग (quotation is the same as in the Kāvyamīmānsā, उभौ यदि व्योम्नि) भारतपरिचय, रामायण-परिचय, मोक्षोपायपरिचय, आत्मज्ञानपरिचय, धातुवादपरिचय, पुरुषलक्षणपरिचय, द्यूतपरिचय, चित्रपरिचय, वृक्षपरिचय, वनेचरपरिचय, भक्तिपरिचय, विवेकपरिचय, प्रशमपरिचय, हस्तिपरिचय, वैद्यकपरिचय, शास्त्रपरिचय, धनुर्वेदपरिचय, गजलक्षणपरिचय, तुरगलक्षणपरिचय]

ll. 1–5 काव्यार्थयोनय ।

The sources of the theme of poetry are detailed in this chapter according to the classification scheme given by the author in the first chapter. The faculty of discovering an appropriate theme for poetry after examining these sources is called Vyutpatti, and this has already been dealt with in the fifth chapter. The early writers on poetics mentioned these sources as काव्याङ्ग or limbs of poetry, and they advise the poets to be sufficiently conversant with them But this list of 12 or 16 sources adopted by Rājaśe-khara is not found in any of the earlier works. Among the lists given in the early treatises, the list of Vāmana seems to be fairly exhaustive and to the point (*see* 1, 3, 1–20) Rudrata's list is almost similar to that of Bhāmaha (1–9) and is given below .—

छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् ।
युक्तायुक्तविवेको व्युत्पत्तिरियं समासेन ॥

(K. A. 1–18.)

Rudrata holds that there is nothing in the world of words or things which cannot be made use of in poetry, and, therefore, the poet must be conversant with all varieties of subjects. Rudrata says —

विस्तरतस्तु किमन्यत्तत इह वाच्यं न वाचकं लोके ।
न भवति यत्काव्याङ्गं सर्वज्ञत्वं ततोऽन्यैषा ॥

(K. A. 1–19.)

On this point compare Bhāmaha :—

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान् कवे. ॥

(K. A. 5–4)

Also Bharata's Nātyaśāstra.

न तत् ज्ञानं न तत् शिल्पं न सा विद्या न सा कला ।
न स योगो न तत् कर्म नाट्येऽस्मिन्यन्न दृश्यते ॥ 1-117.

But Daṇḍin in his Kāvyādarśa condensed the same idea in a remarkably short sentence: श्रुतं च बहु निर्मलम् । 1-103.

Later writers on poetics, such as Abhinavagupta, Mammaṭa and others followed the same list and illustrated each point in the same way as Rājaśekhara did (*See* commentary of Abhinavagupta on the above verse of Bharata (G O.S. ed. p. 42) and the Kāvyaprakāśa 1-3)

*[l 6. उर्वशी. (शतपथ. 5-1-2)

l 11. यदेतन्मण्डलं *Cf.* महानारायणोपनिषत् XII. 2;

l. 15. एतद्यत्, सूर्यशतक. 89.]

ll. 17. Construe and translate —अयं वेदवेदी समग्र वर्गं यं वेदत्रितयमयं वेद=this entire group of people who profess to know the Vedas acknowledge him who is the embodiment of the three Vedas: सः सूर्यः व. श्रियेऽस्तु ।

*[l. 24. हंस प्रयच्छ (विक्रमोर्वशीय. IV. 17.) *Cf.* वाक्यघटना । यथा-हंस etc इयं पूर्वशास्त्रनिबद्धस्योत्तरार्धस्य तदर्थाननुयायिनाऽपि प्रस्तुतार्थाविरुद्धेनैकवाक्यतयैव घटितत्वाद्वाक्यघटना । सरस्वतीकण्ठाभरण. II]

ll. 22-25. In this verse quoted from the Vikramorvaśīya, the king Purūravas requests a swan to return his beloved उर्वशी as it had misappropriated her graceful gait of walking. To accuse the swan with a charge of the theft of his beloved, Kālidāsa quotes Nārada where it is said that a person can be charged with the theft of the whole property when a portion of the stolen property is actually found in his possession.

Cf. यथाऽऽह नारद —अनेकार्थाभियुक्तेन सर्वद्रव्यापलापिना ।
विभावितैकदेशेन देयं यदभियुज्यते ॥

(Jīmūtavāhana's Vyavahāramātṛkā. Memoirs of A.S.B. p 311.)

निन्हुते लिखितं नैकमेकदेशविभावित ।
दाप्य. सर्वं नृपेणार्थं न ग्राह्यस्त्वनिवेदित. ॥

(Yājñavalkya.—Vyavahārakāṇḍa 20.)

एकदेशविभावितो नृपेण सर्वं दाप्यः ॥ Gautamasmṛti.

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*[l. 1. न स संकुचितः (रामायण- किष्किन्धाकाण्ड 34–18).

l 3. मदं. (जानकीहरण XII 36 The first half reads as:

पदं नवैश्वर्यबलेन लम्भितं विसृज्य पूर्वं समयो विमृश्यताम् ॥

l. 7. हिरण्य from अग्निपुराण ।]

l. 7 *Cf.* Vāyupurāna. chapter. 67. :—

हिरण्यकशिपुर्दैत्य· श्लोकैर्गीत पुरातनैः ।
"राजा हिरण्यकशिपुर्या यामाशा निषेवते ।
तस्यै तस्यै दिशे देवा नमश्चक्रुर्महर्षिभि· ॥"

[l 9. स सञ्चरिष्णु (माघ 1-46.)

l. 21. सामान्यवाचि quoted anonymously in कवीन्द्रवचनसमुच्चय (No. 270).]

ll. 19-24. प्रमाणविद्या includes, according to Rājaśekhara, not only the three Vedic schools of philosophy but also the other heterodox schools, such as the Bauddha, Ārhata and Lokāyata which are taken as पूर्वपक्षतर्क on p. 4. l. 17 of this work. The Mīmāmsā has been separated from Tarkas on the ground that this school does not adduce any argument against the injunctions of the Vedas, while the Tarkas attribute greater importance to rational arguments than to Vedic injunctions. The word Mīmāṁsā also means पूजितविचार, or in other words, discussions conducted on the assumption that the Vedas are of superior authority while decisions arrived at by mere arguments are called Tarkas Hence मीमांसा and तर्क are classified as different Pramānas. Mīmāṁsakas believe that a word at first means an entity in general and the particular thing meant by the speaker is understood only when it is connected with the meanings of other words in the same sentence. *See* Jaimini's Sūtra आकृतिस्तु क्रियार्थत्वात् । 1-3-33. Here आकृति is taken as सामान्य or जाति which each noun signifies. *See*, Kumārila's definition of आकृति

जातिमेवाकृतिं प्राहुर्व्यक्तिराक्रियते यया ।
सामान्यं तच्च पिण्डानामेकबुद्धिनिबन्धनम् ॥ ३ ॥
तन्निमित्तं च यत्किञ्चित्सामान्यं शब्दगोचरम् ।
सर्वं एवेच्छतीत्येवमविरोधोऽत्र वादिनाम् ॥ ४ ॥

S'lokavārttika—Ākṛtivāda.

see also—

कक्षान्तरितसामान्यविशेषेषु हि दुर्बलः ।
सामान्यवचन. शब्दो जायते लक्षणाबलात् ॥ २७-२८

Ibid. Sambandhākṣepavāda.

Among the Mīmāmsakas, the followers of Kumārila are called अभिहितान्वयवादिन् because they hold that a word in a sentence is capable only of expressing its meaning, while its connection with the meaning of other words is decided on seeing the nature of other words in the same sentence But the Prābhākara school of Mimāmsā believes in अन्विताभिधानवाद and holds that the meaning of each word is अन्वित or connected with others. According to this school also अन्वितसामान्य is the expressed meaning of the word, while अन्वितविशेष is the meaning derived by its connection with other words

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*[l. 1 नासतो (गीता 2–16.)

ll 1–6. The Sāṅkhyas are called Satkāryavādins while the Naiyāyikas call themselves as Asatkāryavādins, and the two schools are, therefore, opposed to each other. The theory of सत्कार्यवाद is that the effect produced by a cause is not entirely different from the cause, and that the effect also always exists in the cause Similarly, the cause of an effect does not entirely disappear after the production of the effect, but it exists in the form of that effect This may be illustrated by the instance of gold and golden ornaments

नासतो विद्यते भाव =a thing that does not exist cannot be produced.

नाभावो विद्यते सत =the existing one (cause) does not perish (after producing the effect)

In the verse य एते etc. the same theory is illustrated on the analogy of the earth and earthen vessels, thus showing that the effects are not different from the cause which in this case is earth.

*[l. 9. किमीह कि काय (महिम्न स्तोत्र 5).]

ll 7–12. For Rājaśekhara's conception of the existence of Īśvara and his creation of the world, *see* Nyāyasūtra of Gautama 4. 1. 19–21, Nyāyavārttika of Uddyotakara on these sūtras, Nyāyamañjarī of Jayantabhatta pp. 190–204 and the Praśastapādabhāsya on Kanādasūtra pp 48–49 Regarding the ऐश्वर्य of Īśvara, the following verse is quoted by Udayanācārya in his Kusumāñjali fifth stabaka.—

सर्वज्ञता तृप्तिरनादिबोध· स्वतन्त्रता नित्यमलुप्तशक्ति· ।
अनन्तशक्तिश्च विभोर्विधिज्ञा षडाहुरङ्गानि महेश्वरस्य ॥

ll. 13–18 The Vijñānavādins among the Bauddhas do not believe in the existence of the objective world except the Vijñāna According to them, therefore, words cannot denote any outward object, but produce a momentary effect and transmit the idea of the speaker to the minds of his hearers. The view of the Vijñānavādins has been clearly explained by S'āntaraksita and Kamalaśīla in their works Tattvasangraha and its Pañjikā (GOS. Nos. 30–31)

cf विवक्षानुमितिश्लिष्टमाकार बाह्यभावतः ।
व्यवस्यतो प्रवृत्तिश्चेत्तदेवास्मन्मतं पुनः ॥

Tattvasangraha. p 290.

Kamalaśīla quotes a line from an earlier work in support of this view.

अन्ये त्वाहु —'अर्थविवक्षां शब्दोऽनुमापयति ।'
यथोक्तं="अनुमानं विवक्षाया शब्दादन्यन्न विद्यते ॥"

Tattvasangraha. p. 289.

This view is illustrated by the verse भवतु etc, in which the same words such as न न न ममम etc, spoken by a lady at one time convey निषेध or denial, while at another her acceptance, according to circumstances

ll 19–23. Lokāyatikas or the atheists do not recognise the soul or Ātman who may enjoy the fruits of his action either in heaven or in hell after death They also hold that the Vijñāna or consciousness found in living beings arises out of a combination of the five elements, in the same way as a few ingredients produce wine This theory of the atheists also is quoted and refuted by S'āntaraksita in the Tattvasangraha.

cf. तस्माद्भूतविशेषेभ्यो यथा शुक्तसुरादिकम् ।
तेभ्य एव तथा ज्ञानं जायते व्यज्यतेऽथवा ॥ p. 520.

साक्षिचिन्तका =those who meditate on the Supreme Being

ll. 24–25. The soul, according to the Jains, is the doer and enjoyer of all actions and is of the same size as the body They also consider the futility of the body or Ātman in case the size of the soul is acknowledged as either smaller or larger than that of the body. This is what is shown by an example in this verse.

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l. 3. सर्वपार्षदत्वात्='because it is fit for all kinds of cultured associations' The word Pārsada may refer to the Vedic Sūtra literature belonging to several parisads as well. The Prātiśākhya works are included in the Pārsada literature. The word generally means grammatical works affiliated to the Vedas. *See* Nirukta 1. 17 and the Prātiśākhya section of the History of Ancient Sanskrit Literature by Max Muller, (p. 68–70)

ll. 7–9. समयविद्या='religious doctrines'.

The terms घोर, घोरतर, ब्रह्म, विद्या, कला, and परापरपद refer to the different tenets of the doctrine of the S'aivites.

ll 10–13 That the Pāñcarātra doctrines are based solely on the theory of the four Vyūhas of प्रद्युम्न, अनिरुद्ध, सङ्कर्षण and वासुदेव, is explained here in detail

सर्वज्वर=the sufferings both mental and physical.

ll. 14–17. The Mahāyāna School of Buddhism enjoins that the Bodhisattva should have great compassion for the suffering humanity and should not receive emancipation, though fully entitled to it, until the whole creation is delivered. Further, the Bodhisattva is required to work continuously for the emancipation of living beings by sacrificing his own merits, and taking the consequence of all bad actions done by others on himself. This theory of the Mahāyānists and the description of the सुखावती heaven, which is above the ten Bhūmis are the subject-matter of this verse कलिकलुष, etc. Kumārilabhatta quotes the same verse in his Tantravārttika and attributes its origin to Buddha (Tantravārttika 1–3. 2.) The Hīnayānists, on the other hand, possess no such compassion for the suffering humanity as Mahāyānists do, and they desire emancipation only for themselves. In this verse the methods of a Mahāyānist Bodhisattva are described. For further information on the two Yānas of the Buddhists compare Tattvasaṅgraha: (p. 872.)

ये तावज्जात्यादिदुःखोत्पीडितमानसा संसारादुत्त्रस्तमनसः तदुपशममात्मनः प्रार्थयन्ते तेषां श्रावकादिबोधनियतानां संसाराद्भयमेव नैरात्म्यभावनार्थित्वनिमित्तम् ।

ये तु गोत्रविशेषात्प्रकृत्यैव परहितकरणैकाभिरामाः संस्कारादिदुःखत्रितयपीडितं जगदवेक्ष्य कृपापरतन्त्रतया तद्दुःखदुःखिनः स्वात्मनि व्यपेक्षामपास्य सकलानेव संसारिणः आत्मत्वेनाभ्युपगताः तत्परित्राणाय प्रणिदधते तेषां करुणैव भावना प्रवृत्तिनिमित्तम् ॥

l. 18 राजसिद्धान्तत्रयी=The three S'āstras of Artha, Nātya and Kāma are mentioned here as of interest only to the royal personages, because it is only the kings who are able to practice, follow and appreciate the doctrines inculcated in these S'āstras.

*[l. 19. शमव्यायामाभ्यां (बालरामायण 1-24).]

ll 19-22. This verse of Rājaśekhara has also been quoted by Abhinavagupta in his अभिनवभारती while commenting on the verse of Bharata न तज्ज्ञानं, etc. *see* Abhinavabhārati (G O.S. No.36. p 42.)

For an explanation of this verse, compare the शमव्यायामिक chapter of the Arthaśāstra of Kauṭilya.

शमव्यायामौ योगक्षेमयोर्योनिः ।
कर्मारम्भाणां योगाराधनो व्यायामः ।
कर्मफलोपभोगानां क्षेमाराधनः शमः ।
शमव्यायामयोर्योनिः षाड्गुण्यम् ॥ etc.

आवापः='intention of declaring a war'. In this verse Rājaśekhara exhibits his special acquaintance with the Arthaśāstra of Kautilya.

ll. 23-26. This verse shows that the author was fully conversant with the contents of the Nātyaśāstra; for, he describes not only the dancing postures, but also explains such technical terms as लम्बितलय etc. which pertain to the science of music. *Cf.* Nāṭyaśāstra:

अङ्गभूता हि तालस्य यतिपाणिलयाः स्मृताः ।
त्रयो लयास्तु विज्ञेयाः द्रुतमध्यविलम्बिताः ॥

31. 331.

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*[l. 2. असौ मन्दरतस्त्वं *cf.* कामसूत्र 2 1.3, 9 and 13.]

l. 2. मन्दरतः='from the Mandara mountain' or 'one with dissimilar conjugal affinity'

समरत ='from the war' or 'one with similar conjugal affinity'.

ll. 3-9 Poets are here advised to mix freely with common folk in order to be acquainted with their mode of life and expression. The mode of life is generally recognized as of two varieties:

the cultured and the uncultured How the uucultured folks behave and how they express themselves are treated in these two verses.

स्फुटितपिठरी=cracked pan

Here an uncultured woman talks to her lover regarding the changed treatment she was getting from him of late The following may be cited in this connection as a contrast to illustrate a refined address on the same subject.

पुराऽभूदस्माकं प्रथममविभिन्ना तनुरियं
ततो नु त्वं प्रेयानहमपि हताशा प्रियतमा ।
इदानीं नाथस्त्वं वयमपि कलत्रं किमपर
मयाऽऽप्तं प्राणाना कुलिशकठिनाना फलमिदम् ॥

In the second verse इक्षुदण्डस्य etc a popular mode of expression is illustrated while describing the days of the Phālguna month in which things such as इक्षुदण्ड, etc are very commonly enjoyed by the country folk *See* the description of Hemanta and S'iśira on pp. 102–104 of this work For the correctness of the word सैष *see* notes on p 2. l 6

ll. 10–19 समस्तजनजन्य ='pertaining to several groups of people'.

कतिपयजनजन्य —'pertaining only to a limited circle'.

The verse पिबन्ति etc exhibits the knowledge of the poet concerning the topography of South India where मरिच, ताम्बूल and मधु are common products of the land

In the second verse the feelings of women of the Kuntala country in amorous sports are described, while the third gives an idea of the geographical peculiarities of the Nepal country.

ग्रन्थिपर्णकपाली='an avenue made up of a kind of fragrant trees'.

*[l. 18. आर्द्रैणमदमण्डना =कस्तूरीपङ्कमण्डना ।]

ll 20–23. In this verse are described the actions of a Nāyikā who wanted to put a stop to the conversation of her lover with her friends, in order to secure privacy; as also the action of her lady-friends who knew the Nāyikā's intention and left the place on the plea that they were called by somebody outside.

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l. 7. The reading नाथकथा is adopted here as it is found in two Mss B and C. and सर्गे is changed into सर्ग. as it is required to

be construed with the word यस्य. The first half of the verse should, therefore, be construed as · यस्य कथासर्गः न नीचै, अथ न प्रतिभाक्षयः स कविग्रामणी ।

According to the reading available in Ms A, however, the construction will be as follows:—

यस्य (कवेः) अर्थकथासर्गे (र्गौ) न नीचै, (यस्य) न प्रतिभाक्षय स कविग्रामणीः ।

This construction also gives a good sense inasmuch as the अर्थ and कथा developed by a poet through his power of imagination and described in the last two verses, are the subject-matter of this S'loka. The only defect in this reading is that the two words नीचैः and प्रतिभाक्षयः do not sound well. An emendation may be suggested giving a better sense as.—नवीनार्थकथासर्गे यस्य न प्रतिभाक्षय । स कविग्रामणी. । but this emendation is not supported by any of the Mss available.

ll. 9–13. A knowledge of different sciences and common practices is considered necessary for poets by later writers such as Ksemendra, Hemacandra, Vāgbhata and Vinayacandra who have included several varieties under the heading of Prakīrnaka. But Rājaśekhara illustrates only four kinds of them and suggests several more worthy of being known by poets, saying: एवं प्रकीर्णकान्तरमपि ।

On Hastiśiksā, for instance, the verse मेघानां etc. is quoted here as an illustration. Here the well-known habit of elephants while bathing in the river is correctly observed in the description of Irāvana's throwing up water.

*[l. 18. स दक्षिणापाङ्ग (कुमारसंभव. III. 70.)]

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*[l. 2. पाण्ड्योऽयमंसार्पित. (रघुवंश VI. 60)

ll. 1–5 These last four additional sources for the theme of poetry, introduced by Rājaśekhara for the first time, are not referred to by any of the later writers, though the other twelve sources are quoted sometimes with the same illustrations as given by our author. It is not, however, easy to surmise how these four principles उचितसंयोग etc. are considered as काव्यार्थयोनि by Rājaśekhara. But it is clear that Rājaśekhara has shown by these four illustrations the four methods of description. उचितसंयोग is 'the appropriate connection (of things)'.

ll. 6–9. योक्तृसंयोग.=the connection of a thing already descri-

bed as connected with others. In this verse the dust raised up by the march of an army is described as already connected with other things such as सुरदन्तिदानोदक and चक्षु सहस्र of Indra. This dust is said to have been mixed up with the water of the celestial Ganges where the divine ladies are accustomed to take their bath.

*[l 10. उभौ यदि व्योम्नि (माघ III. 8)]

ll. 14–19. संयोगविकारः=change due to connection. Imaginary and natural changes are described in these two verses one after the other.

पीयन्ते. This verb is derived from the root पीङ् पाने of श्यन्विकरणि.

Adhyāya IX.

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*[Pages 42–44. l. 10. are quoted by Hemacandra in his काव्यानुशासनविवेक. pp. 122–123.]

ll. 1–4. सः stands for काव्यार्थ or the theme of poetry. Drauhini's view is cited here for the second time. For the other reference *see* notes on p. 2. l. 24 of the present work. दिव्य means the activities of divine beings

ll 5–8 The first half may be construed thus निजवारवासगतया रम्भया नलकूबरस्य विरहात् (तं) स्मृत्वा उत्कम्बुलं तुम्बुरो वीणासमं यत् उद्गीतम् ।

Kāvyānuśāsanaviveka reads उत्कण्ठसंरम्भया instead of उत्कम्बुलं रम्भया ।
*[l. 13. श्रियः पतिः (माघ. 1. 1.)]

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ll. 20–23 If the reading कोटिकुण्ठः is adopted, प्रणमति should be connected with तक्षके. The words कपिल, कुलिक, स्वस्तिक, पद्म, कम्बल, शङ्खपाल etc. are the names of different serpents in the nether world Many of the names are found in the Mahābhārata (Ādiparva Adhyāya 35.) शङ्खपाल seems to be the same as the father of S'aṅkhacūḍa, the serpent who was given protection by Jīmūtavāhana, the hero of the drama, Nāgānanda. The subject matter of this verse also seems to be connected with the story recorded in the Nāgānanda.

ll. 24–27. This verse describes the conversation between

Karṇa and the serpent Aśvasena. Aśvasena who was an enemy of Arjuna entered the quiver of Karna without his knowledge in the form of a serpent-mouthed arrow. When once Karṇa failed to slay Arjuna with that arrow, the serpent Aśvasena requested Karna to charge his bow with the same arrow again. But Karna refused. This last part of the episode is stated in this verse. For further details *see* Mahābhārata Karna-Parva 90. Out of the two words आर्द्रावले and अपकर्ण used as epithets of the serpent, the significance of the first word is unknown, while the second अपकर्ण denotes that the serpents are devoid of ears. हरशिष्य is Bhārgava Paraśurāma and Karna is his disciple.

मर्त्यै । This shows that the arrows of the earth also are capable of achieving the same object as those of the nether regions.

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l. 1. इहापि etc The four sub-divisions of the दिव्यमानुष group referred to on page 42. l. 9 are said to be applicable in the case of the मर्त्यपातालीय group also.

ll. 7–10. In this verse, events connected with persons belonging to the three worlds are described For the story of Āstīka, the sage who protected the serpents Taksaka and others from being destroyed in the sacrificial fire of king Janamejaya, *see* the Āstīka-parva, a sub-section in the Ādiparva of the Mahābhārata.

उद्वेल्लत्=shaking or moving.

*[l. 13 विचारितसुस्थः *cf* तत्र दशविधश्चमत्कार. अविचारितरमणीयः विचार्यमाण-रमणीयश्च (कविकण्ठाभरण. Sandhi III.)]

ll. 12–14. Followers of Udbhata classify the subject matter of literature under two varieties: विचारितसुस्थ and अविचारितरमणीय and hold that the S'āstric literature deals with the former, while the latter is the subject of kāvya. Probably Udbhaṭa must have expressed this view in his commentary on Bhāmaha's theory as recorded by him in the two verses quoted below:

तज्ज्ञैः काव्यप्रयोगेषु तत्प्रादुष्कृतमन्यथा ।
तत्र लोकाश्रयं काव्यमागमाः तत्त्वदर्शिनः ॥
असिसङ्काशमाकाशं शब्दो दूरादुपैत्ययम् ।
तदेव वापी(रि)सिन्धूनामहो स्थेमा महार्चिष ॥

Bhāmaha's Kāvyālankāra 5, 33–34.

*[l. 17. त आकाशमसिश्यामं (कुमार. VI. 36).]

ll. 15–19. Three examples are given here to illustrate Udbhata's theory of काव्यार्थ but not of शास्त्रार्थ. In the first two verses the colour of ether is described as blue like a blue lotus and like that of a sword, though really ether is devoid of any colour.

तदेव वारि सिन्धूनाम्। etc. The second half of Bhāmaha's verse (5–34) is quoted here as the third example. The readings वापीसिन्धूनां or वापिसिन्धूना as found in the editions of the Bhāmaha's Kāvyālankāra may be read as वारि सिन्धूनां which seems to be the correct reading. Here it is said that the water of all rivers is always the same and that the heavenly lights such as the moon and the stars are wonderfully fixed in their proper places. Followers of Udbhata hold that these descriptions are अविचारितरमणीय because in reality ether has no colour and water of all rivers is not the same at all times and the heavenly bodies also are not fixed in one place, and also because on scientific examination ether is found to be without any colour while the stars are also found moving from place to place.

ll. 20–25. Yāyāvarīya does not agree with the view of Audbhatas because they hold that the Kāvyas only describe unreal aspects of things, and this means that the Kāvyas are valueless He holds, therefore, that the authors of both S'āstras and Kāvyas describe objects as observed by them.

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ll. 1–2. Following the rules of Vyākarana and Alankāra śāstras here the simile between the moon and swan, stars and Kumudas, sky and water, cloud and mud, is given. This is a description of the moon which shines on a clear sky with stars but appears as a swan moving on the surface of a lake where there are many lotuses.

*[l. 8. यस्तु सरिदद्रि. Quoted in Hemacandra's काव्यानुशासन. under लोल्लटः—"तथा च लोल्लट —

यस्तु सरिदद्रिसागरनगतुरगपुरादिवर्णने यत्न· ।
कविशक्तिख्यातिफलो विततधियां नो मत. प्रबन्धेषु ॥
यमकानुलोमतदितरचक्रादिभिदोऽतिरसविरोधिन्यः ।
अभिमानमात्रमेतद्गड्डरिकादिप्रवाहो वा ॥" p. 215.]

ll. 3–9. Āparājiti who seems, in all probability, to be a follower of the Rasa school of Bharata advises poets not to indulge in a lengthy description of the rising sun or the moon etc. because it is likely to obstruct a natural outflow of Rasas in the minds of the

audience or readers. Evidently this view of Āparājiti is to be applied only to the drama, because the best poets such as Kālidāsa, Bhāravi, Māgha and others, are found devoting some chapters in their Kāvyas for the lengthy descriptions of such things, and also because the earlier writers on poetics such as Bhāmaha and Daṇḍin have laid down rules on the same lines for Mahākāvyas The word इह occuring in the two verses of Āparājiti also denotes the lengthy description of मज्जनपुष्पावचय etc. is disallowed only in a particular class of poetry, namely the drama, and not in the Kāvya as a whole. In fact, Āparājiti is to be identified with लोल्लट as Hemacandra attributes the second of these two citations definitely to लोल्लट (*see* Kāvyānuśāsana p. 215) Lollata belonged to the Rasa school and a commentary on the Nātyasāstra is also attributed to him. (*see* Saṅgītaratnākara 1–1. 19. and Abhinavabhāratī. G.O.S. ed. pp. 266 and 274).

ll. 10–12. Yāyāvarīya agrees with Āparājiti and adduces another reason in support of the same view that it is the method of presentation only which is responsible in rousing up the different Rasas, and not the actual things that are so presented in the poetry. In order to prove this dictum he cites some verses where the authors of high poetical skill are able to rouse up the different Rasas by means of excellent presentation of common-place happenings, whereas, inferior poets are unable to do so even though they may handle very sublime topics.

*[l 23. धत्ते यत्किलकिञ्चितैकगुरुतामेणीदृशां (बालरामायण 10–44).]

ll 13–26. Here the method adopted in describing the river Tāmraparṇī is such that the Rasa of S'ṛṅgāra becomes immediately roused through the उद्दीपनविभाव of the same Rasa. In the next two verses, similarly the Rasas S'ṛngāra and Adbhuta are aroused with the help of the उद्दीपनविभाव

रोधोभुव =shores.

पीततमाः=moon.

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ll. 1.–7. All Mss read· अतिरसवत्ता which ought to be read as अरसवत्ता. This latter reading is more suited to the context and more in harmony with the subject matter of the verse cited below than the former. Rājaśekhara here makes an attempt to prove on

the principle of अन्वयव्यतिरेक that the methods of poetical representation of things alone are responsible for rousing or obstructing the Rasas, but not the atcual topics described. He cites, in support, three verses and shows on the principle of अन्वय, that an able delineation of commonplace things such as mountain, river etc. is capable of rousing the Rasas. Again, on the principle of व्यतिरेक he wants to show that an inexperienced poet is unable to rouse the desired Rasa even by handling such delicate subject as the विप्रलम्भशृङ्गार. This context will not be supported by any other reading than विप्रलम्भेप्य-रसवत्ता as shown above. It will be evident that the reading अरसवत्ता is meant by the author himself when he concludes his arguments, saying. कुकविर्विप्रलम्भेऽपि रसवत्तां निरस्यति । l. 6.

The poet, in this verse विधर्माणो भावा. etc. describes the plight of a lover consequent on the separation of his beloved and attempts to delineate the विप्रलम्भशृङ्गार But he failed to achieve his object as his poetical skill was not up to the mark. This is explained in the verse कुकविः etc. where the author concludes his arguments. The following explanation of the stanza विधर्माणो भावा. etc. will evidently show how the poet's method of representation of विप्रलम्भशृङ्गार failed to rouse the same Rasa.

"Where can my mind tormented by the separation of my beloved (Nāyikā) find happiness ? Objects both similar and dissimilar to her, have failed to make it happy. The former failed because they could not give complete satisfaction, and the latter because my mind is always attached to nothing except her."

*[l. 10. For पाल्यकीर्ति, a Jain grammarian,

cf. कुतस्त्या तस्य सा शक्ति पाल्यकीर्तेर्महौजसः ।
श्रीपदश्रवणं यस्य शाब्दिकान् कुरुते जनान् ॥ वादीभसिह—पार्श्वनाथचरित्र.
मुनीन्द्रमभिवन्द्याहं पाल्यकीर्तिं जिनेश्वरम् ।
मन्दबुद्ध्यनुरोधेन प्रक्रियासङ्ग्रहं ब्रुवे ॥ अभयचन्द्र–प्रक्रियासङ्ग्रह I.

This पाल्यकीर्ति is identical with the Jain grammarian शाकटायन. The śloka येषा वल्लभया is found in भोजप्रबन्ध and प्रबन्धचिन्तामणि.]

ll. 8–14 Āparājiti seems to think that poets should make use of such things alone as are रसवत् which help in rousing the Rasa, and not those that are entirely devoid of Rasa. (*see.* p. 45. ll. 3, 4.) Rājaśekhara's view is somewhat modified when he says that there are things both suited and unsuited to the Rasa but they have

nothing to do with the enjoyment of Rasa in the poetry, because the poet's skill in presentation alone is responsible for that enjoyment. The contentions of Rājaśekhara and Āparājiti are objected to by the followers of स्याद्वाद or अनेकान्तवाद of Jainism. According to this theory there is no entity which is endowed with only one form or quality. On this point, however, there is quite a great deal of controversy among the philosophers of different schools. For details *see* Tattvasaṅgraha (G O S. Nos 30 and 31), Syādvāda-parīkṣā pp 486-503. The Buddhists hold that one entity cannot have two qualities or forms. Brahmins attribute two or even more qualities while the Jains hold that an entity can have as many as seven of them (सप्तभङ्ग). Pālyakīrti, the Jain Grammarian, therefore, objects to the view of Rājaśekhara and Āparājiti, saying that the quality of an entity cannot be fixed as रसवत् or otherwise; because the same thing my be रसवत् in one, while it will be नीरस or उदासीन in another. This is illustrated by the example of the moon in the verse येषां वल्लभया etc.

ll. 15-21. Avantisundarī follows in the foot-steps of Pālyakīrti, and thinks that especially in Kāvya the nature of things is not fixed; because, if the poet is clever he is able to present the same thing in different forms to suit different contexts. For instance, the same moon is described by poets at one time as अमृतांशु and at others as दोषाकर. Rājaśekhara, however, ultimately agrees with the views of both Pālyakīrti and Avanatisundarī.

ll 22-26. For the sub-divisions of Kāvya *see* Dhvanyāloka 3, 7. Ancient writers on Alaṅkāra such as Bhāmaha and Vāmana, divide Kāvyas into two either as अनिबद्ध, and निबद्ध or as मुक्तक and प्रबन्ध respectively. *See* Bhāmaha 1-18 and Vāmana 1-3-27. Daṇḍin, however, mentions several kinds of Kāvya as मुक्तक etc; but he does not attempt to define them, as these do not possess any appreciable difference from the सर्गबन्ध. *see* Kāvyādarśa 1-13. The अनिबद्ध or मुक्तक is only illustrated by Bhāmaha thus:

अनिबद्धं पुनर्गाथाश्लोकमात्रादि तत्पुनः (1-30.)

But Gopendratippabhūpāla in his Kāmadhenu while commenting upon Vāmana's Kāvyālaṅkārasūtra (1-3-27) quoted a verse defining मुक्तक and attributes the same to Bhāmaha. This verse, however, is not found in the present editions of Bhāmaha's Kāvyālaṅkāra. The verse in question is quoted below:—

मुक्तकलक्षणमुक्तं भामहेन—

प्रथमं मुक्तकादीनामृजु लक्षणमुच्यते ।
यदेव गाम्भीर्यौदार्यशौर्यनीतिमतिस्पृशा ॥
भवेन्मुक्तकमेकेन द्विकं द्वाभ्यां त्रिकं त्रिभिः ।

Abhinavagupta in his commentary on Dhvani (3-7,) however, gives a definition of मुक्तक in the following words —

मुक्तमन्येन नालिङ्गितम् । तस्य संज्ञायां कन् । तेन स्वतन्त्रतया परिसमाप्तनिराकाङ्क्षार्थमपि प्रबन्धमध्यवर्ति मुक्तकमित्युच्यते ॥

The same idea is also expressed by Rājaśekhara when he says:—मुक्तेतिवृत्तः शुद्धः ।

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*[ll. 1-4. सा पत्युः (अमरु 29)].

ll. 1-4 Here is described the behaviour of a मुग्धानायिका when she finds fault with the conduct of her lover for the first time.

*[l. 5 दूरादुत्सुकमागते (अमरु. 49) attributed to रतिपाल in कवीन्द्रवचनसमुच्चय.

*[ll. 9-12. दत्वा रुद्धगतिः records a historical incident. ध्रुवस्वामिनी or ध्रुवदेवी was the queen of चन्द्रगुप्तविक्रमादित्य and mother of कुमारगुप्त I]

ll. 9-12. The subject matter of this verse is styled by Rājaśekhara as कथोत्थः वृत्तेतिवृत्तः । The word Kathā is controversial in the sense that it may either denote an actual historical fact or may record mere tradition. But the incident alluded to in this verse may be taken as an historical fact. Evidently, it refers to the event connected with king S'rīśarmagupta, his queen Dhruvasvāminī and one Khasādhipati who was hostile to S'rīśarmagupta. All these persons excepting Dhruvadevī or Dhruvasvāminī who was the queen of Candragupta II and the mother of Kumāragupta I of the Gupta dynasty are unknown to history. But the literary evidence culled from such ancient works as Harṣacarita of Bāna, (अरि(अलि)पुरे च परकलत्रकामुकं कामिनीवेशगुप्तो गुप्त चन्द्रगुप्तः शकपति प्रशशास । 6th Uccvāsa); Devīcandragupta of Viśākhadatta (fragments of which are available from the S'ṛṅgāraprakāśa of Bhoja and the Nāṭyadarpaṇa of Rāmacandra and Gunacandra. (G.O.S. No. 48), and Sañjan copperplates of king Amoghavarṣa I dated S'aka 795 (E. I. Vol. XVIII p. 248) points to all these being names of historical personages. From the information obtained from different sources it appears that there was a king Rāmagupta by name who had

contracted a humiliating treaty when he was attacked and defeated by a S'aka invader. By this treaty he was compelled to surrender his crowned queen Dhruvadevī. When the king consented to sacrifice his queen in order to save himself and his subjects, Chandragupta his younger brother to save the honour of his family volunteered to go to the enemies' camp under the guise of queen Dhruvadevī and killed the S'aka king For further information refer to the Nātyadarpana; pp. 223–253, of the Journal of the B. O. R. S. 1928 and the Journal Asiatique for Octo.–Dec. 1923.

In the verse quoted by Rājaśekhara, however, the king is named as S'rīśarmagupta or S'rīsenagupta and the invading king is reported as Khasādhipati instead of S'rīrāmagupta and S'akādhipati respectively. On the strength of the evidences adduced above the readings as खस and शर्मगुप्त here may be taken as scribe's errors for शक and रामगुप्त respectively which seem to be the correct names. It is also suggested in the above mentioned journals on the evidence of the Devīcandragupta, Sañjan copper–plates, and some coins of Candragupta and Dhruvadevī, that Candragupta II must have married Dhruvadevi the queen of his brother Ramagupta after killing him. But the verse quoted by Rājaśekhara, however, has no direct connection with the incident referred to above.

But this verse certainly makes valuable contribution to the controversy regarding Rāmagupta's history by clearing two points: namely, the identification of the particular S'aka king who invaded Rāmagupta's territory and the identification of Candragupta. The words खसाधिपति, यस्मात् and तस्मिन्नेव हिमालये in this verse undoubtedly show that खस king as spelt in the Mss of the Kāvyamīmāmsā may be better identified with one of the Kusāna kings of the Western Punjab and not with the S'aka Ksatrapas either of Mathura or Malwa and that the war between the खस king and Rāmagupta or S'armagupta took place exactly in the portion of the Himālayas lying between the two kingdoms. In this case the word शक in the Harsacarita and Devīcandragupta may be taken to denote the खस or Kusāna king as the term शक is often loosely used to denote even the non–S'aka foreign tribes.

The word कार्तिकेय also in this verse may refer to Skandagupta of the Gupta dynasty who is addressed in this verse and is

known to be the grandson of Candragupta II. This leads us to believe that Candragupta II who was styled as S'akārāti was the hero of the drama Devīcandraguptam. In this verse the reign of Skandagupta is described to be so prosperous as to permit even the society ladies of the town freely to sing his fame without any danger coming from even the interior parts of the Himalayas where once king S'armagupta being defeated by the Khasa king was forced to give up even his queen Dhruvadevī. It may be remembered here that Skandagupta also bore the title Vikramāditya and inflicted a crushing defeat on the barbarous Huns. In this case the word कार्त्तिकेय should be taken in vocative.

This interpretation should be abandoned if the word कार्त्तिकेयनगर is taken as a compound and identified with the कार्त्तिकेयपुर mentioned in Pāndukesvar copper plate and Talesvara charters. This कार्त्तिकेयपुर is also reported to be the modern village of Baijnath or Vaidyanath in Kumaun. (*See* Ind. Ant. Vol. XXV. p. 178. and Ep. Ind. Vol. XIII pp. 115 and 118.)

There is also another plausible solution ragarding the identity of the Khasādhipati.

The Rājataraṅgiṇī of Kalhana, mentions the Khasas as a foreign tribe settled in widely diffused parts of the Himalayan regions even previous to the accession of king Mihirakula, the despotic ruler of Kashmir (cir. 6th century A. D.). Thus the readings as शकपति in the MSS of the Harsacarita, S'ṛngāraprakāśa and Nāṭyadarpana may be ascribed to scribe's error for खसपति. Because it is clearly known from the verse quoted here that the Gupta king returned from the Himalayan regions after promising his queen to the Khasādhipati. Rājataraṅgini also states that the kings of the Khasas were known as the rulers of राजपुरी or खसालय or खसालि. These names indeed, bear a striking resemblance to the names denoting the head-quarters of Khasas such as खसाधि(लि)पतये quoted in this verse or अरिपुर, अलिपुर and अलिस्कन्धावार as found in the MSS of the Harsacarita and the S'rngāraprakāśa (स्त्रीवेषनिन्हुतश्चन्द्रगुप्त शत्रो· स्कन्धावारमलिपुर शकपतिवधायागमत्।) (For further information regarding the tribes Khasas who settled in the Himalayan regions, and once usurped the throne of Kashmir and whose descendants are known to-day as Khakhas in Kashmir, *see* notes by M. A. Stein in vol. I. 317 of the Rājataraṅgiṇī translation.)

Some scholars, however, maintain that the war between Rāmagupta and the S'aka king took place not in the Himālayas as stated above but near the city of Girnar or Girinagara in Saurāstra, on the strength of the readings अरिपुरे or अलिपुरे in the Harsacarita and the S'rngāraprakāśa, emended as गिरिपुरे In addition to this emendation of Aripura into Giripura (Girnar) they propose further to change this verse in the following manner —

दातुं रुद्धगति शकाधिपतये देवी ध्रुवोपाधिका यस्मात्खण्डितसाहसो निववृते श्रीरामगुप्तो नृपः ।
तस्मिन्नेव हि रैवते गुरुगुहाकोणक्कणत्कीचके गीयन्ते बत ते कुमार शबरस्त्रीणा गणै कीर्तय ॥

These emendations lose much value since there is no MS material in their support. Also, the word स्कन्धावार in the passage of the S'ṅgāraprakāsa as quoted above denotes that Candragupta went only to the camp of the enemy and not to his capital in Saurāstra. These emendations, therefore, have to be accepted with caution.

*[l. 14. दृष्टैकासनसंस्थिते (अमरु. 19)

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*[l. 1. स्तिमित (मालतीमाधव I).

l. 5. अलसवलित. Ibid I

l. 9 अभिलाष. (कुमार. IV 41.)

l. 13. क्रोधं प्रभो. Ibid. III 72.

l. 17. पत्यु शिरश्चन्द्रकला. Ibid. VII 19.]

ll. 21-23. Here poets are advised to acquaint themselves with the manifold subjects which find expression through the medium of Prākrta dialects according to their ability and energy.

ll. 25-26. Here it is said that there are certain ideas which can best be expressed only in certain languages, while there are others which are capable of being well expressed in several languages. The poet should realise what things are suitable for a particular dialect for the purpose of expression, and he should be thoroughly conversant with the nature of things and the medium through which it finds its best expression.

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l. 3. घनैः=weighty or full because of many sub-divisions.

Adhyāya. X.

*[ll. 8–10. गृहितविद्योपविद्यः *Cf* गृहीतविद्य (वा. काम. सू. 1–4–1.) अभिधानकोशः. *cf.* अभिधानकोश छन्दोज्ञानम् Ibid. 1–3–16.]

ll. 8–10. For the other branches of Kāvyavidyā *cf.* लोको विद्या प्रकीर्णञ्च काव्याङ्गानि (१) लोकवृत्तं लोक (२) शब्दस्मृत्यभिधानकोशच्छन्दोविचितिकला-कामशास्त्रदण्डनीतिपूर्वा विद्या (३) लक्ष्यज्ञत्वमभियोगो वृद्धसेवाऽवेक्षणं प्रतिभानमवधानं च प्रकीर्णकम् ॥ ११ ॥ वामनकाव्यालङ्कारसूत्र. 1–3.

नामधातुपारायण is the same as शब्दस्मृति or grammar. The works of Bhāmaha, Daṇḍin, Udbhta, Vāmana, Ānanda and Rudrata are meant by the word अलङ्कारतन्त्रम्। Vāmana uses the word शास्त्र (1–1–4) with reference to works dealing with poetics. These four Vidyās are the most important branches of knowledge for poets. The other branches required for them are enumerated by Rājaśekhara in the eighth chapter of this work. Sixty four Kalās as mentioned by Vātsyāyana in his Kāmasūtra (1–3. 16) are here considered as Upavidyās. Vāmana includes Kalās among the principal Vidyās. Another set of sixty four Kalās and 104 Upakalās are enumerated by Gopendratippabhūpāla in his commentary on Vāmana's Sūtra (1–3. 7) on the authority of Bhāmaha's verses *Cf.* कला —नृत्तगीतादयश्चतु षष्टिः । उपकलाश्चतु शतम् । कलानामुद्देश कृतो भामहेन—नृत्तं गीतं तथा वाद्यमालेख्यं मणिभूमिका । etc. Kāmadhenu on Vāmana's Sūtra 1–3. 7.

This list of Kalās is similar to that of Vātsyāyana. The editions of the Kāvyālankāra of Bhāmaha, as at present available, however, do not contain these verses.

l. 10. सुजनोपजीव्यकविसन्निधि =acquaintance with the poet who is patronized by good men For other equipments of a poet *see* Kavikanthābharaṇa, sandhi–2.

*[ll. 15–24. अपिच नित्यं शुचि. स्यात् etc. *cf.* नागरकवृत्त(वा. काम सू. 1–4.)]

ll. 15–24. The duties and behaviour of a poet are enumerated in this chapter in the same way as the Nāgarakavrtta and Rājavṛtta have been described in the Kāmaśāstra (1–4) and Arthaśāstra (1–19) respectively.

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l. 6. समागध। All MSS read समागध. It may be read as मागधभाषा-

भिनिवेशिन्य· । The word समागधभाषा may be taken to mean a language along with the Māgadhī language.

l. 10. अतिरात्रादिषु=overnights.

l. 14. तृतीयवर्जम्=excepting the letter स, which is the third of ऊष्म letters शषसह.

l. 15. Construe as परुषाक्षर and संयोगाक्षर.

*[l. 17. कुन्तलेषु सातवाहन *Cf.* कर्तर्या कुन्तल· शातकर्णि शातवाहनो (वा. काम. सू. 2. 7. 28). *Cf.* राएण विरइआए कुन्तलजणवयइणेण हालेण.] (Introduction of the Gāthāsaptas'atī)

l. 17. सातवाहन seems to be another name of हाल who is the author of the गाथासप्तशती and ruled the Kuntala country. The compilation of this Mahārāstrī Prākrta Kośa itself stands as a proof of his love for that Prākrta language S'rīpālita was his court-poet and several Gāthās of his are incorporated in the Gāthā-Kośa by Hāla S'ātavāhana. Here the word प्राकृतभाषा denotes महाराष्ट्रीप्राकृत because the Kuntala country is included in Māhārasṭra, and also because the other two Prākrtas S'aurasenī and Māgadhī are already mentioned. Regarding the king Hāla and the poet S'rīpālita *see infra.*

*[l. 19. श्रूयते चोज्जयिन्या.

cf. केऽभूवन्नाढ्यराजस्य राज्ये प्राकृतभाषिणः ।
काले श्रीसाहसाङ्कस्य के न संस्कृतवादिन ॥
सरस्वतीकण्ठाभरण. II. 15].

l. 19. There were, however, several Vikramādityas in ancient times, and the word Vikramāditya being an epithet, the most powerful kings could always assume that title. There is a verse in the Gāthāsaptaśati (cir. 1st century A. D.) where the author mentions the name of a king Vikramāditya.

cf. संवाहणसुहरसतोसिएण देन्तेण तुह करे लक्खम् ।
चलणेण विक्कमाइत्तचरिअ अणुसिक्खियं तिस्सा ॥ (5. 64)

Sāhasāṅka here seems to be the same as Candragupta Vikramāditya II of the Gupta dynasty, who also assumed the title of Vikramāṅka which appears on his coins. The name Sāhasānka is further justified by the story of the Devīcandragupta and the Sanjan Copperplates where the daring actions of Candragupta II are recorded. Rājaśekhara makes it clear on

p 55-7 that Sāhasāṅka or Candragupta II was a patron of Sanskrit learning and encouraged men of letters The fact that the king Sāhasānka was also a poet will be evident by the following verses.—

भासो रामिलसोमिलौ वररुचि श्रीसाहसाङ्क कवि etc and
शूर शास्त्रविधेर्ज्ञाता साहसांक स भूपति ।
सेव्यं सकललोकस्य विदधे गन्धमादनम् ॥
Sūktimuktāvali 4, 57, 111.

*[l. 23 सुसम्मृष्टा भित्तय·=well-cleaned walls or well rubbed plates. In ancient times they used to write as well as paint on walls. Brass plates are still being used by shop-keepers for writing daily accounts.]

ll. 21-25 सम्पुटिका=a box सफलकखटिका=a piece of chalk fixed to a wooden piece समुद्गक =a box.

All these materials are to be kept always near a poet as he is required to write down whatever verses he may compose mentally at any time. Yāyāvarīya thinks that the collection of materials mentioned above is not the real requisite for the composition of poetry as suggested by the Ācaryas, but the poetical genius or प्रतिभा alone is its chief necessity. *see* Vāmana's sūtra 'कवित्वबीजं प्रतिभानम्' । 1-3-16.

l. 26. कल्पयेत्=make himself equipped.

l. 27. परिवृढः=king or patron.

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l. 2. Yāyāvarīya thinks that the above instructions of the Ācaryas hold good in the case of poets who are not competent to compose in more than one dialect.

l. 7. भूतभाषा=पैशाची ।

l. 8. For the definition and boundaries of Madhyadeśa *see* page 94 of the Kāvyamīmāmsā.

l 13. अतिक्रान्ते=after the poet's demise.

l. 21. लेशस्वादु=excellent in parts. This may be construed thus:—लेशस्वाद्वपि काव्यं कौतुकात् बालस्त्रीहीनजातीना मुखान्मुखं याति ।

l. 23. कार्यावसरसज्ञ ।=those who make the best use of a favourable opportunity. This is not necessarily to be taken as an adjective to परिव्राजाम् महीभुजाम् and सद्य कवीनाम् ।

The word सद्य कवीनाम् may be taken as one word meaning आशुकवि.
l. 25. पितु. etc. may be construed respectively with सुत etc.

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l. 5. यदुदासीन etc. Others can judge their actions better than the doers themselves.

l. 7. विह्वेत=fall into disorder or confusion. This has been explained in the passage स्वकाव्यबन्धेन विनाशयत्यपि ।

ll. 12–28 *Cf.* Arthaśāstra 1–19 for the sub-divisions of the day and night and the routine of daily duties the king is required to follow Also Kāmaśāstra 1–4–16.

For प्रश्नोत्तरभेदन *cf*

किं करोति कियत्कालं वेश्यावेश्मनि कामुक. । कीदृशं वदनं वीक्ष्य तस्या· कर्णायते क्षणम् ॥
(p. 57. of the Kāvyamīmāmsā).

Dandin also introduces similar methods of प्रहेलिका in the third chapter of his Kāvyādarśa. In the 18th line read काव्यसमस्या, धारणामातृकाभ्यास instead of काव्यसमस्याधारणा, मातृकाभ्यास ।

These two functions are included by Vātsyāyana as two distinct fine-arts or कलाs in the list of 64 Kalās (काम-सू. 1–3–16). Jayamaṅgala comments upon the word धारणमातृका as follows —

"धारणमातृकेति—श्रुतस्य ग्रन्थस्य धारणार्थं शास्त्रम् । यथोक्तम्—

'वस्तु कोशस्तथा द्रव्यं लक्षणं हेतुरेव च ।
इत्येते धारणादेव्या पञ्चाङ्गरुचिर वपु. ॥' इति ॥

In the list of Kalās quoted by Gopendratippabhūpāla from Bhāmaha's work, this word धारणामातृका also occurs, (*see* Vāmana 1–3–7) and the verse there should be read as:

धारणामातृका यन्त्रमातृका काव्यलक्षणम् । instead of

धोरणा मातृकायन्त्रं मातृकाकाव्यलक्षणम् । as printed there.

For an explanation of यन्त्रमातृका *see* Jayamaṅgala's commentary on Kāmaśāstra 1–3–16

चित्रा योगा. are those that are mentioned exhaustively by Daṇḍin in the third chapter of his Kāvyādarśa, and by Rudrata in the fifth chapter of his Kāvyālankāra. Rājaśekhara also proposes to treat this subject चित्र in the sixth Adhikarana of his Kāvyamīmāmsā

यावदार्तिं स्त्रियमभिमन्येत । Here the word आर्ति denotes राग or इन्द्रियदौर्बल्य.

Rājaśekhara instructs poets not to indulge in sexual excesses and advises them to have recourse to women only to remove their आर्ति or mental weakness Similar usage can be found in the Mahābhāsya of Patañjali (1-1-1) where the word खेद is used instead of आर्ति.

Cf खेदात् स्त्रीषु प्रवृत्तिर्भवति । समानश्च खेदविगमो गम्यायां चागम्यायाञ्च ।

The word खेद is explained by Kaiyaṭa while commenting on the Mahābhāsya Paspaśānhika as below :—

खेदादिति । खेदयतीति खेदः राग । इन्द्रियनियमासामर्थ्य वा खेदः ।

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l 7. व्यवायः=Sexual intercourse.

*[l. 15. श्रूयन्ते दृश्यन्ते च *cf* सन्त्यपि खलु शास्त्रप्रहतबुद्धयो गणिका राजपुत्र्यो महामात्रदुहितरश्च (वा. काम. सू. 1-3-12)

Read in the text महामात्रदुहितरो and शास्त्रप्रहतबुद्धय. Rājaśekhara (quoted in the Sûktimuktāvali) praises four such poetesses (1) शीलाभट्टारिका (2) विकटनितम्बा (3) विजयाङ्का (4) प्रभुदेवी.

शब्दार्थयो समो गुम्फ. पाञ्चाली रीतिरुच्यते ।
शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि ॥
के वैकटनितम्बेन गिरां गुंफेन रञ्जिताः ।
निन्दन्ति निजकान्ताना न मौग्ध्यमधुरं वच ॥
सरस्वतीव कर्णाटी विजयाङ्का जयत्यसौ ।
या वैदर्भगिरा वासः कालिदासादनन्तरम् ॥
सूक्तीना स्मरकेलीना कलाना च विलासभू ।
प्रभुर्देवी कविर्लाटी गतापि हृदि तिष्ठति ॥
also नीलोत्पलदलश्यामां विज्जकां तामजानता ।
वृथैव दण्डिनाप्युक्तं सर्वशुक्ला सरस्वती ॥]

ll. 14-16. Avantisundarī, the wife of Rājaśekhara was a cultured lady, a poetess and a critic. Rājaśekhara also introduces in his dramas many female characters who are adepts in composing verses in different dialects. The word दृश्यन्ते in addition to श्रूयन्ते clearly shows that ladies gifted with poetic skill and culture were found in abundance during Rājaśekhara's life-time. In addition to four poetesses शीलाभट्टारिका, विकटनितम्बा, विजयाङ्का, and प्रभुदेवी one more poetess सुभद्रा also is praised by Rājaśekhara in one of his verses quoted in the Sūktimuktāvali p. 47 :

पार्थस्य मनसि स्थानं लेभे खलु सुभद्रया ।
कवीना च वचोवृत्तिचातुर्येण सुभद्रया ॥

l. 17. आदर्शः=copy. A poet should prepare several copies of his composition.

l. 25. एकावली=a single string of pearls.

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l. 3. For the definitions of मुक्तक, *see* notes on page 46, l. 22.

सङ्घातः। The definitions of सङ्घात are given as:—

एकप्रघट्टकेनैव निबद्धो वाक्यविस्तरः।
स संघातो भवेत्

Bhāvaprakāśana. p. 151–16.

and यत्र श्लोककृतो युक्तिसमुदायो रसान्वित।
एकप्रघट्टके सोऽयं सङ्घात इति कथ्यते॥

Ibid. p. 282–20.

Daṇḍin mentions सङ्घात as a sub-division of सर्गबन्ध and his commentator Tarunavācaspati defines it as follows:—

सङ्घातः एकार्थविषय. एककर्तृक पद्यसंघातः। शरत्संघातद्रविडसंघातादिवत्॥

Kāvyādarśa. 1–13.

Mahāprabandha has been defined by all earlier writers on poetics, but Abhinavagupta's definition, as given below, seems to be the best: महाकाव्यरूपः पुरुषार्थफलः समस्तवस्तुवर्णनाप्रबन्धः सर्गबन्ध· संस्कृत एव॥

(Locana on 3, 7 of the Dhvani)

*[l 5. बहपि स्वेच्छया (माघ II. 73)]

ll. 5–6. This is a verse quoted from the second canto of the S'iśupālavadha where Uddhava gives counsel to Krsna and differs from the views expressed by Baladeva. It may also be suggested here, as Rājas'ekhara interprets, that Māgha, the author of the Kāvya, being proud of his composition or प्रबन्ध, criticises in this verse the attempts of other poets in order to humiliate them.

ll. 7–10. The fundamental principles of poetry are recorded here on the lines indicated by Vāmana. Vāmana thinks that Rītis, Gunas and Sūktimudrās only are the most important factors for the composition of poetry, but he does not consider the Alankāras to be so important. *See* Kāvyālankārasūtra 3, 1, 1–3 and the verses quoted there:—

युवतेरिव रूपमङ्ग काव्यं स्वदते शुद्धगुणं तदप्यतीव ।
विहितप्रणयं निरन्तराभि सदलङ्कारविकल्पकल्पनाभिः ॥
यदि भवति वचश्च्युतं गुणेभ्यो वपुरिव यौवनवन्ध्यमङ्गनायाः ।
अपि जनदयितानि दुर्भगत्वं नियतमलङ्करणानि संश्रयन्ते ॥

Bhāmaha and Dandin consider both Guna and Alaṅkāra equally important in poetry.

cf. न कान्तमपि निर्भूषं विभाति वनितामुखम् ॥ (Bhāmaha. 1-13.)
काश्चिन्मार्गविभागार्थमुक्ता प्रागप्यलङ्क्रियाः । साधारणमलङ्कारजातमद्य प्रदर्श्यते ॥
(Daṇḍin. 2. 3)

Bharata, Ānanda and Rudraṭa observe that a poet should principally make an attempt to develop the Rasas in his composition. Though Rājaśekhara is acquainted with the views of these writers, he does not point out here the importance of Alaṅkāra, Rasa and Dhvani in poetry, and his silence in this respect is due, very probably, to the fact that his professed object was to impart lessons on elementary matters in this verse, rather than to waste his time in scholastic discussions.

l. 11. अभिधा=word. अभिधोपनिषत्=grammar.

l 16. एकपत्नीव्रतम् । *see* काम. सू 4-1 for एकचारिणीवृत्त.

एकचारिणी attends to the त्रिवर्ग i e. Dharma, Artha and Kāma of the husband. Sarasvatī also does the same to a poet who follows the above mentioned methods.

l. 18. Construe as.—

यस्या (सिद्धे) मूलच्छायां सः गिरां गुरुरपि न जानाति ।

मूलच्छाया=beauty of the foundation.

l. 21. अष्टभिर्मत्तवारणीभिः=with eight verandas or pavilions. It is also called कपोतपालिका and is defined as गजदन्तैः कृता शाला विज्ञेया मत्तवारणी ।

l 22. मणिभूमिका=bejewelled floor.

l. 23. The word संस्कृत denotes here a poet of sanskrit language by its secondary capacity or लक्षणा.

l. 25. वेदविद्या=the Vedas and their six Angas शिक्षा etc.

l. 26. Pramānas are Mīmāṁsā and Tarkas as described in the eighth chapter (*see* page 36). The word स्मार्ताः here denotes those who are conversant with स्मृति s and Dharmaśāstras.

*[l. 26. मौहूर्तिकाः *cf.* मौहूर्तिकपौराणिकसूतमागधाः (अर्थशास्त्र. p. 245)].

l. 26 अन्येऽपि तथाविधा refers to specialists in मन्त्र and तन्त्र S'āstras.

*[l. 27. नटनर्तक. *cf.* नटनर्तकगायकवादकवाग्जीवनकुशीलवप्लवकसौभिकचारणानां सर्वतालावचराणाञ्च (अर्थशास्त्र. p. 125.) also नटनर्तकवादकवाग्जीवनकुशीलवाः Ibid. p. 48.]

l. 27. The word Prākrta also refers to poets in Prākṛta language by its secondary capacity.

नट=a professional actor. Nata is defined in the Bhāvaprakāśana thus.—

अतीतं लोकवृत्तान्तं रसभावसमन्वितम् ।
स्वभाववन्नाटयति यतस्तस्मान्नट· स्मृत ॥ p 288, 5–6.

नर्तकः=professional actor in the minor dramas such as डोबी श्रीगदित etc. He performs नृत्त or नृत्य in these Uparūpakas which are 18 or 20 in number For detailed information regarding नृत्त and नृत्य and 20 minor kinds of dramas *see* Bhāvaprakāśana chapters 7, 8 and 10.

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l. 1. वादनम्=instrumental music It must be construed with जीवन.

कुशीलव=singers behind a dancing girl when she dances, or singers in general. तालावचर=dancers.

l. 3. वैकटिकाः=jewellers. वर्धकि=carpenters.

l. 4. प्लवक=rope-dancers. शौभिक=juggler. जम्भक=magicians or मायावी. For जम्भकविद्या *see* Arthaśāstra p. 245–16.

*[l. 7. वासुदेव There are two such names in ancient history: (1) Vāsudeva Kānva, the Brāhmana minister of Devabhūti of the solar race, who usurped the throne made vacant by the murder of Devabhūti and reigned about 73. B. C. (2) Vāsudeva I, the Kushān king who reigned from 140-178 A. D.

सातवाहन, the author of गाथाकोश and the patron of poets. His गाथाकोश contains Gāthās of many poets.

For the derivation of the word, *cf.*

सातेन यस्मादूढोऽभूत् तस्मात्तं सातवाहनम् ।
नाम्ना चकार कालेन राज्ये चैनं न्यवेशयत् ॥ कथासरित्सागर.

सातं दत्तसुखं वाहनमस्य सातवाहन. सालवाहनोऽपि। अभिधानचिन्तामणिटीका. III. 375.

जगत्यां ग्रथिता गाथा सातवाहनभूभुजा ।
व्यधुर्धृतेस्तु विस्तारमहो चित्रपरम्परा ॥

सूक्तिमुक्तावल्यां राजशेखर· ।

अविनाशिनमग्राम्यमकरोत्सातवाहन· ।
विशुद्धजातिभि· कोशं रत्नैरिव सुभाषितै ॥ हर्षचरित्र. 5.
नम श्रीहारवर्षाय येन हालादनन्तरम् ।
स्वकोष· कविकोषाणामाविर्भावाय सम्भृतः ॥ रामचरित. VI. 93.
हालेनोत्तमपूजया कविवृषः श्रीपालितो लालित
ख्यातिं कामपि कालिदासकवयो नीताः शकारातिना ।
श्रीहर्षो विततार गद्यकवये बाणाय वाणीफलं
सद्य सत्क्रिययाऽभिनन्दमपि च श्रीहारवर्षोऽग्रहीत् ॥

Ibid XXII. 100.

cf. तत्थ वि । पालित्तयसालाहणछप्पण्णयसीहनायसद्देण ।
संखुद्धमुद्धसारङ्गउ व्व कह ता पयं देमि ॥
निम्मलगुणेण गुणगुरुयएण परमत्थरयणसारेण ।
पालित्तयेण हालो हारेण व सहइ गोट्ठीसु ॥
चक्कायजुवलसुहया रमत्तणरायहंसकयहरिसा ।
जस्स कुलपव्वयस्स व वियरइ गङ्गा तरङ्गमई ॥
भणियविलासवइत्तणचोक्किल्ले जो करेइ हलिए वि ।
कव्वेण कि पउत्थे हाले हालावियारे व्व ॥
पणईहि कइयणेण य भमरेहिं व जस्स जायपणएहिं ।
कमलायरो व्व कोसो विलुप्पमाणो वि हु न झीणो ॥

कुवलयमाला of इन्द्रसूरि (दाक्षिण्यचिह्नसूरि) 778 A. D.

References to other old poets are also interesting.

सयलकलागमनिलया सिक्खावियकवियणा सुमुहयंदा ।
कमलासणा गुणड्ढा सरस्सई जस्स वड्डकहा ॥
जे भारहरामायणदलियमहागिरिसुगम्ममग्गेण ।
लंघेइ दिसाकरिणो कइणो को वासवंमीए ॥
छप्पन्नयाण कि वा भन्नइ कयकुजराण भुवणंसि ।
अन्नो वि छेयभणिओ अज्ज वि उवमिज्जए जेहिं ॥
लावन्नवयणसुहया सुवन्नरयणुज्जला य बाणस्स ।
चन्द्रावीणस्स वणे जाया कायंबरी जस्स ॥
जारिसयं विमलंको विमलं को तारिसं लहइ अत्थं ।
अमयमइयं व सरसं सरसं चिय पाइयं जस्स ॥
तिउरिसचरियपसिद्धो सुपुरिसचरिएण पायडो लोए ।
सो जयइ देवगुत्तो वंसे गुत्ताण रायरिसी ॥

बुहयणसहस्सदइयं हरिवंसुप्पत्तिकारयं पढमम् ।
वंदामि वंदियं पि हु हरिवंस चेय विमलपयम् ॥
सन्निहियजिणवरिदा धम्मकहा बंधदिक्खियनरिदा ।
कहिया जेण सुकहिया सुलोयणा समवसरणं वा ॥
सत्तूण जो जसहरो जसहरचरिएहिं जणवए पयडो ।
कलिमलपभंजणो च्चिय पहंजणो आसि रायरिसी ॥
जेहिं कए रमणिज्जे वरंगपउमाण चरिअवित्थारे ।
कह व न सलाहणिज्जे ते कइणो जडियरविसेणो ॥
जो इच्छइ भवविरहं भवविरहंको न बंधए सुयणो ।
समयसयसत्थगुरुणो समरमियंका कहा जस्स ॥
साहसाङ्क is विक्रमादित्य.]

l. 7. सातवाहन । Sātavāhana or S'ālivāhana is a family name. Several princes belonging to the Āndhrabhrtya dynasty ruled the Mahārāstra country and bore the title of Sātavāhana. There are several literary traditions connected with the Sātavāhana kings who were recognized patrons of poets in Prākrta languages, such as Paisāci, Mahārāstrī etc. The Brhatkathā of Gunādhya, Kātantra grammar of Sarvavarman, and Gāthāsaptaśati of Hāla-Sātavāhana, were composed under the patronage of Sātavāhana kings. For further information regarding the Sātavāhanas *see* Dr. R. G. Bhandarkar's 'The Early history of the Deccan' and Vols. XVI and XVIII of the J B. O. R. S.

शूद्रक । S'ūdraka is well known as a king and the author of the drama Mrcchakatika. Several stories are recorded in the Brhatkathā where S'ūdraka plays an important part. The शूद्रककथा or the biography of S'ūdraka has been written by two authors रामिल and सोमिल conjointly. This fact is known only from a verse occurring in the Sūktimuktāvalī, where it is attributed to Rājaśekhara. This verse is given below :—

तौ शूद्रककथाकारौ रम्यौ रामिलसोमिलौ ।
काव्यं ययोर्द्वयोरासीदर्धनारीश्वरोपमम् ॥

Sūktimuktāvalī. p. 43.

One सोमिल is also mentioned by Kālidāsa in his Mālavikāgnimitra along with Bhāsa and Kaviputra and very probably he may be the author of the शूद्रककथा । From the remark शूद्रकादिरचितेषु प्रबन्धेषु occurring in Vāmana's Kāvyālankārasūtra-Vrtti (3-2-4,) it appears that S'ūdraka had composed several other works in

addition to the Mrcchakatika Ksīrasvāmin in his commentary on the Amarakośa (2. 8. 2) quotes a set of anonymous verses where the word S'ūdraka is mentioned as the name of a Cakravartı king, who is identified with Agnimitra. The verse in question is as follows.—

विक्रमादित्यः साहसाङ्क शकान्तक· ।
शूद्रकस्त्वग्निमित्रो वा हाल स्यात्सातवाहन ॥

Now, it is well known that Agnimitra was the son of the S'uṅga conqueror Pusyamitra who flourished in the second century B. C. That S'ūdraka was a very noble and highly respected king like Harsa and Udayana, is known from a reference found in the Hrdayangamā, a commentary on the Kāvyādarśa, (1-15) which runs as: सदाश्रयम्-हर्षशूद्रकोदयनादिसत्पुरुषाश्रयम् ।

The prologue of the Mrcchakatika mentions that S'ūdraka performed a horse-sacrifice or Aśvamedha, saw his son ruling the country and entered the fire after having lived for 100 years and ten days. The above leads us to infer that the hero of the Mālavikāgnimitra was probably identical with king S'ūdraka the author of the Mrcchakatika. The fact that Agnimitra also was a great poet and was as far-famed as Bhāsa and others, is borne out by Vākpatirāja in his verse.

भासम्मि जलणमित्ते कुन्तीदेवे अ जस्स रहुआरे । गौडवहो—800.

Here ज्वलनमित्र is no other than Agnimitra.

The introduction of a Buddhist monk to save the life of Vasantasenā in the Mrcchakatika, and the part played by Paṇḍita Parivrājikā, presumably a Buddhist nun, as the adviser of queen Dhārinī in the Mālavikāgnimitra, also show that during the reign of Agnimitra or S'ūdraka, Buddhism was held in high esteem. The following facts, mentioned in the prologue of the Mrcchakatika, (1) द्विजमुख्यतम (2) ऋग्वेदं सामवेदम् (3) राजानं वीक्ष्य पुत्रं परमसमुदयेनाश्वमेधेन चेष्ट्वा लब्ध्वा चायु शताब्दं दशदिनसहितं शूद्रकोऽग्निं प्रविष्ट । tally in principal details with the historical facts known about the S'ungas. We know from history that Pusyamitra and his son Agnimitra were the Brahmins of the S'ungagotra and belonged to the Sāma Veda, and that Pusyamitra performed an Aśvamedha sacrifice in order to assume the title of Cakravartin. It is worthy of note that the same facts are recorded in the Mrcchakaṭika. If the proposed identity of

Agnimitra with S'ūdraka is accepted, it should be assumed that Agnimitra also had performed the Aśvamedha like his father, had seen his son Vasumitra rule the country and entered into the fire The long age of 100 years and ten days attributed to Śūdraka, is also not improbable in the case of Agnimitra because according to the Mālavikāgnimitra, he was only a governor of the southern provinces during his father's life-time, and he had at that time a youthful son Vasumitra who was at the head of the army and had followed the sacrificial horse of his grand-father. Agnimitra, therefore, must have lived long enough to rule the country after the lengthy reign of Pusyamitra, and to see his son Vasumitra installed after himself as king whose reign was for some time interrupted by the rule of one Vasujyestha probably Agnimitra's brother. Now the date of composition of the Mrcchakatika also falls, according to the above stated evidences, somewhere in the beginning of the first century B. C. In this connection, it may be said that the tradition, attributing the verse लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभ । found in the Mrcchakatika and quoted by Dandin in his Kāvyādarśa to one Vikramāditya on the authority of the Subhāsitāvali and the Sūktimuktāvali, should not be taken as correct because S'ūdraka or Agnimitra is not known to have assumed the title of Vikramāditya.

l. 11. अवदंश=stimulant.

*[ll. 19–25. मेण्ठ is भर्तृमेण्ठ, author of the Hayagrīvavadha. See Rājatarangini 3-26 Verses from this poem are quoted in the present work.

वक्रोक्त्या मेण्ठराजस्य वहन्त्या सृणिरूपताम् ।
आविद्धा इव धुन्वन्ति मूर्धानं कविकुञ्जरा ॥ राजशेखरः सूक्तिमुक्तावल्याम् ।
स कश्चिदालेख्यकर कवित्वे प्रसिद्धनामा भुवि भर्तृमेण्ठ. ।
रसङ्गवेऽपि स्फुरति प्रकामं वर्णेषु यस्योज्ज्वलता तथैव ॥ उदयसुन्दरी ॥

Rājaśekhara calls himself an incarnation of भर्तृमेण्ठ.

बभूव वल्मीकभव· पुरा कविस्तत. प्रपेदे भुवि भर्तृमेण्ठताम् ।
स्थितः पुनर्यो भवभूतिरेखया स वर्तते सम्प्रति राजशेखर ॥

बालरामायण. I. 16.

सूर may be आर्यसूर the Buddhist poet.

cf. also सुबन्धौ भक्तिर्न क इह रघुकारे न रमते
धृतिर्दाक्षीपुत्रे हरति हरचन्द्रोऽपि हृदयम् ।

विशुद्धोक्ति शूरः प्रकृतिमधुरा भारविगिर-
स्तथाप्यन्तर्मोदं कमपि भवभूतिर्वितनुते ॥

हरिचन्द्र— पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थिति ।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ हर्षचरित्र I. 4.

For वर्ष, उपवर्ष, पाणिनि, व्याडि and वररुचि, *see* कथासरित्सागर and बृहत्कथामञ्जरी-कथापीठलम्बक I.

For the controversy between पाणिनि and वररुचि, *see* कथासरित्सागर कथापीठलम्बक IV. 20–25, and बृहत्कथामञ्जरी कथापीठ II. 71–74.

For सभापति *cf.*

लक्ष्मीभुजो भुवि सभापतय क्व नाम सन्तीह सम्प्रति गुणेष्वनुरागवन्त ।
ये हि प्रलीनखलरोलभराः सुखेन शृण्वन्ति संसदि कवीन्द्रसुभाषितानि ॥
श्रीविक्रमो नृपतिरत्र पति सभानामासीत्स कोऽप्यसदृश कविमित्रनामा ।
यो वार्थमात्रमुदित कृतिनां गृहेषु दत्त्वा चकार करटीन्दुघटान्धकारम् ॥
हाले गते गुणिनि शोकभराद्बभूवुरुच्छिन्नवाङ्मयजडा कृतिनस्तथामी ।
यत्तस्य नाम नृपतेरनिशं स्मरन्तो हेत्यक्षर प्रथममेव परं विदन्ति ॥
श्रीहर्ष इत्यवनिवर्तिषु पार्थिवेषु नाम्नैव केवलमजायत वस्तुतस्तु ।
गीर्हर्ष एष निजससदि येन राज्ञा सम्पूजित. कनककोटिशतेन बाण. ॥
सृष्टं तदत्र युवराजनरेश्वरेण यद्दुष्कर किमपि येन गिर श्रियश्च ।
प्रत्यायनं स्फुटमकारि निजे कवीन्द्रमेकासने समुपवेशयताभिनन्दम् ॥
उदयसुन्दरी—प्रथमोच्छ्वास]

1. 20. चन्द्रगुप्तौ. Who is this Candragupta? Is he a different poet from Candragupta II of the Gupta dynasty or is he the same as Candragupta himself? We know that Candragupta bore the epithet of Sāhasāṅka and there is one Sāhasāṅka who is also described as a poet in the verse—

भासो रामिलसोमिलौ वररुचिः श्रीसाहसांकः कवि· etc.
Sūktimuktāvali.

It seems probable, therefore, that Candragupta of this verse may refer to the same Sāhasānka who is to be identified with Candragupta II of the Gupta dynasty.

विशाला=Ujjayini.

1. 22. Here the names उपवर्ष etc. seem to have been arranged in a strictly chronological order, because otherwise, according to the rules of Pānini अल्पाच्तरम्, the word वर्ष must precede उपवर्ष in the compound द्वंद्व. उपवर्ष is known as the earliest commentator on the Mīmāmsāsūtras of Jaimini and Bādarāyaṇa. Varṣa is mentioned

as the teacher of Pānini in the Kathāsaritsāgara. Pānini and Piṅgala are the Sūtrakāras on grammar and prosody.

Vyāḍi is the author of a work called "Sangraha" which is quoted by Patañjali and Bhartrhari. *cf.* संग्रहो व्याडिकृतो लक्षश्लोकसंख्याको ग्रन्थ इति प्रसिद्धिः (Nāgeśa's Uddyota on Mahābhāsya Kaiyaṭa 1-1-1).

Adhyāya XI.

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Rājaśekhara deals in the following three chapters with the subject of शब्दार्थहरण or plagiarism of both words and ideas. It is interesting to note that no author before Rājaśekhara had dealt this subject with such a wealth of detail as is done here. Only Vāmana and Ānandavardhana touched this subject and warned the poets to be very careful in ridding themselves of this pernicious practice. It is, therefore, difficult to discover the source of Rājaśekhara's information. Among later writers, Ksemendra treats of this subject in his Kavikanṭhābharana with different details, while Hemacandra incorporates all these three chapters in his commentary on the Kāvyānuśāsana (pp 8-10)

l. 4. Examples of plagiarism in respect of वृत्त or metre and प्रबन्ध or lengthy poem are not cited in this connection. The view attributed here to the Ācaryas, is traceable in Ānandavardhana's work as well as in the commentary thereon.

Cf. अक्षरादिरचनेव योज्यते यत्र वस्तुरचना पुरातनी ।
नूतने स्फुरति काव्यवस्तुनि व्यक्तमेव खलु सा न दुष्यति ॥

Dhvanyāloka 4-15.

But Rājaśekhara differs from him on certain points.

*[Borrowed in the काव्यानुशासनविवेक.

Cf. छायोपजीवी पदकोपजीवी पादोपजीवी सकलोपजीवी ।
भवेदथ प्राप्तकवित्वजीवी स्वोन्मेषतो वा भुवनोपजीव्य. ॥

कविकण्ठाभरण, संधि II.

दूराकृष्ट is quoted in कविकण्ठाभरण by Ksemendra.]

ll. 7-12. Here the words शिलीमुखम् and किंकिरातान् having two meanings are plagiarised in the second verse मा गाः पान्थ etc.

ll. 13-19. An example of borrowing of a part of a द्व्यर्थ word in the same sense is given in these two verses. The second line

of the first verse has two meanings. The first is: how one who favours low class people can make use of me. The second is: how one without hunger can make use of the mutton. These two meanings are made possible from the combination of the word मां and the letter सो (मासोपयोगम्=मां सोपयोगम्। क्षुत् रहित =क्षुद्रहित.।). From this combination, a part मां is borrowed by another poet in the next verse and combined with सरसं to express the identical meanings as shown above (मासरसम्=मा सरसम्।).

ll. 20-27. Here the word निरवधीरितम् has two meanings: (1) 'repelled' and (2) 'unlimited spreading'. These two senses are expressed with reference to (1) the army of the Asuras and (2) the fame of Baladeva. The word इल in the first line may be read as बल and the words आसुर and अपारपयोनिधिविस्तृतम् may be connected with that as adjective. The same word निरवधीरितम् and the two other words आकुल and आसुर which also have two meanings owing to श्लेष with reference to the army and fame in the first verse, are borrowed in the next verse which forms an example of यमक and expresses the same sense.

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ll. 1-4. Here the word कर्णायतेक्षणम् is श्लिष्ट and as such this line bears the following two meanings: (1) the crowd of paramours is behaving for the moment in the same manner as Karna and (2) the face of the lady has eyes long up to her ears. The same word कर्णायतेक्षणम् is borrowed in the next verse to supply an answer to the three questions put forth in the same verse. The first two questions are "what does the paramour do in the house of a prostitute and for what time?" The answer is: कर्णायते, क्षणम्. He acts as Karna and for a moment. The third question is "what kind of face he looked at?" The answer is कर्णायतेक्षणम् i. e. the eyes of which are long enough to reach the ears.

*[l. 6. वरदाय नमो हरये पतति जनो यं etc. occurs as the first verse in वृन्दावनयमककाव्य of मानाङ्क.

l. 8. चक्रं दहतारम् (रुद्रटकाव्यालङ्कार. III. 4.)].

ll. 5-10. Rājaśekhara's suggestion that Rudrata in his verse चक्रं दहतारम् etc. borrowed words from the Mānāṅka's verse वरदाय नमो हरये etc, makes it probable that the poet Mānāṅka the author of the Vrndāvanayamakakāvya (printed in the Kāvyasaṅgraha by Jīvānanda Vidyāsāgara) flourished before Rudraṭa (cir. 850-900).

आरं=अरिसंबन्धि । अरं=शीघ्रम् ।

The prose order of this line may be like this.—

राजन् आजौ आरं चक्र अरं दहता तव खड्गेन हता अरिनारी चक्रन्द ॥

*[ll. 12–13. विशीर्यति and शीर्यति. Both the Mss have the Parasmaipada while the correct form should be विशीर्यते and शीर्यते ।

The Mss of the Kāvyānuśāsanaviveka have the Ātmanepada.]

ll 11–19. From the passages नन्विदमुपदेश्यमेव न भवति etc., it appears that in the opinion of Avantisundarī, plagiarisms from earlier authors of higher reputation were considered as much greater offence than ordinary thefts. But she permitted borrowings from inferior authors by those who are superiar in reputation, etc.

*[l. 21. स पातु वो यस्य जटाकलापे quoted in सुभाषितावलि (No. 63. कस्यापि).

l. 25. स पातु वो यस्य हतावशेषाः attributed to Candraka in सुभाषितावलि (No. 30); also quoted in the commentary of ध्वन्यालोक II. 6.]

ll. 20–28. Ācāryas think that the borrowing of more than three अश्लिष्ट words in sequence is to be considered as plagiarism. An illustration of this is: स पातु वो यस्य borrowed in the second verse where all the four words occur in the same order as in the first. The two इव words, in the first verse, show the वाक्यार्थोपमा in this verse. This figure is defined by Daṇḍin as एकानेकेवशब्दत्वात्सा वाक्यार्थोपमा द्विधा.

Kāvyādarśa. 2–43.

Cf. शरैरुस्रैरिवोदीच्यानुद्धरिष्यन् रसानिव ।

Raghu. 4–66.

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*[l. 3. इत्युक्तवानुक्तिविशेषरम्यम् (किरात. III. 10).]

ll. 1–14. Rājaśekhara disagrees with the Ācāryas on this point and thinks that any word used in a special expression in an earlier poem, should not be borrowed by later poets; even a pāda or one fourth of a metre consisting of one or two words which can be readily recognized as the compositionof an earlier writer, should be considered as an instance of plagiarism. इत्युक्तवानुक्तिविशेषरम्यम् occurring in these two verses, is an example of the second kind, while शङ्करक्षीरसिन्धवे is an instance of the first kind. Here, the figure of

speech known as रूपक applies to both शङ्कर and क्षीरसिन्धु which have several adjectives each with two meanings This is the special feature of a particular poet. The same idea finds expression in the work of a later poet in the second verse, though only one word शङ्करक्षीरसिन्धवे is borrowed from the former verse. The reading नाप्रत्यभिज्ञायात as found in the A and B MSS, however, gives quite a different meaning, and this is almost diametrically opposite to the meaning given above. According to this the sentence should be construed as —

अप्रत्यभिज्ञायात· पादोऽपि न परिहरणीय· । तस्यापि साम्ये न किञ्चन दुष्टं स्यात् ।

That being the case, the pāda इत्युक्तवान् etc, is not to be considered as an instance of actual borrowing The reading of the C. MS, is adopted here because of the context in which Rāja-śekhara particularly refutes the view of the Ācāryas who maintain that for the purposes of plagiarism the number of words should be more than three. It may be noted here that the pāda इत्युक्तवान् etc. has only three words and according to the Ācāryas this is not an example of plagiarism. But Rājaśekhara thinks that this also is to be avoided.

ll. 15–25. Here also Rājaśekhara rejects the view held by the Ācāryas The line may be construed as अन्यथात्वकरणकारण पाद. नैव हरणम् । अपि तु स्वीकरणम् । The same pāda त्यागो हि सर्वव्यसनानि हन्ति used in the first verse in praise of त्याग is quoted in the next verse in order to denounce it. The verse त्यागो हि सर्वव्यसनानि हन्तीत्यलीकमेतत्. etc is attributed to S'ūdraka in the Subhāsitāvali but it cannot be traced to his Mrcchakatika. The Ācāryas hold that this is not an example of plagiarism, but only an adaptation of a pāda from an earlier verse by a later writer. Rājaśekhara's view is that such adaptations without acknowledgment also are to be avoided.

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ll. 1–6. Rājaśekhara exemplifies here another instance of plagiarism. Here, out of the two halves of the verse, the first half पादस्ते नरवर etc, is taken over bodily and the second is changed by a later writer. सीवनी=a line connecting the scrotum and anus.

*[l. 8. तत्तावदेव attributed to प्रकाशदत्त ।

l. 17. अरण्ये निर्जने, Subhāṣitāvali (No. 555).]

ll. 16-23. These are instances where later writers have borrowed the same verse composed by earlier authors after changing only one pāda which may either be the 3rd or 4th. This also comes under the list of borrowings.

The verse अरण्ये निर्जने etc. is quoted from the Nāradasmṛti, 2. 30.

For साहस *cf.* सहसा क्रियते कर्म यत्किञ्चिद्बलदर्पितैः ।
तत्साहसमिति प्रोक्तं सहो बलमिहोच्यते ॥
मनुष्यमारण स्तेयं परदाराभिमर्शनम् ।
पारुष्यं द्विविधं ज्ञेयं साहसं च चतुर्विधम् ॥

Nāradasmṛti. 14, 1-2.

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*[l 9. कुमुदवनमपश्रि. (माघ. XI. 64)]

ll 1-16. In striking contrast to the above citations of plagiarisms, Rājaśekhara treats of here one peculiar case which he considers as original even though there is promiscuous borrowing. In the fourth verse, three pādas are taken from three different verses mentioned above and are connected with one pāda which alone is composed by the author.

*[l. 18. या व्यापारवती ध्वन्यालोक III. आनन्दवर्धन says that the verse is his own.

For अन्यथाकरण of पद and पाद, *cf.*

अपरे पुन. पठितिमन्यथा कथयन्ति ॥

पदपादार्धभाषाणामन्यथाकरणेन य. ।
पाठः पूर्वोक्तसूक्तस्य पठितिं तां प्रचक्षते ॥

तत्र पदान्यथाकरणं द्विधा—प्रकृतितो विभक्तितश्च ॥

तत्र प्रकृतितो यथा—

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्व्यक्तकर्णोत्पलानि ।
पिबतु(ति)मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ॥

अत्र त्वयीत्यस्य स्थाने यदा मयीति पठ्यते तदैतत्प्रार्थनावाक्यमपि अनुमतिवाक्यं भवति ॥
पादान्यथाकरणत्वेन यथा,—

एकान्ते विजने रात्रावन्तर्वेश्मनि साहसे ।
न्यासापह्नवने चैव दिव्या सम्भवति क्रिया ॥

अत्र यदा तृतीयपादस्थाने तन्वङ्गी यदि लभ्येतेति पाठो भवति तदैतत् परीक्षौपयिकमपि कामौपयिकं भवति ॥

अर्थान्यथाकरणेन यथा,—

तत्तावदेव शशिनः स्फुरितं गरीयो
यावन्न तिग्मरुचिमण्डलमभ्युदेति ।
अभ्युद्यते सकलधामनिधौ तु तस्मिन्
इन्दो सिताभ्रशकलस्य च को विशेष. ॥

अत्र यदा मध्यमपादयो स्थाने "यावन्न ताः किमपि गौरतरा हसन्ति । ताभिः पुनर्विहसिताननपङ्कजाभि" इति पठ्यते तदैतद्धीरार्थोक्तिरूपमपि शृङ्गारोक्तिरूपं सम्पद्यते ॥

पादत्रयान्यथाकरणेन यथा,—

त्यागेन युक्ता दिवमुत्पतन्ति त्यागेन हीना नरकं व्रजन्ति ।
न त्यागिना दुष्करमस्ति किञ्चित् त्यागो हि सर्वव्यसनानि हन्ति ॥

अत्र यदा तुरीयपादमेवादाय पादत्रयान्यथाकरणेन वक्ष्यमाण. पाठो भवति, तदैतत्त्यागप्रशंसार्थमपि त्यागनिन्दार्थमपि जायते ।

तद्यथा—

त्यागो हि सर्वव्यसनानि हन्तीत्यलीकमेतद्भुवि संप्रतीतम् ।
जातानि सर्वव्यसनानि तस्यास्त्यागेन मे मुग्धविलोचनायाः ॥

सरस्वतीकण्ठाभरण pp. 80 and 81.]

ll. 17–23. In this verse, another instance of borrowing is illustrated. Here a later writer makes an attempt to pass off the composition of an earlier author as his own by the substitution of a few words in one pāda. For the explanation of the verse या व्यापारवती etc, *see* Locana p. 227 on Dhvanyāloka.

l. 24. The instance of large scale borrowing of a whole verse belonging to another writer, with slight changes only in parts of the words, is illustrated here.

Page. 61.

ll. 1–4. The example cited here has an interesting historical background. It appears from this that the great poet Kālidāsa acted as an ambassador of his patron, king Vikramāditya, who may be identified with king Candragupta II of the Gupta dynasty. It also appears probable that Vikramāditya sent Kālidāsa to the court of the king of the Kuntala country as an ambassador. It is also probable that Kālidāsa on his return from the Kuntala king composed a poem recording all the events connected with his mission. This work is known as कुन्तलेश्वरदौत्यम्,

and only three verses from this work are now available. The two verses असकलहसितत्वात् etc. are cited here as an example of पदैकदेशोपलक्षण, and a third is quoted by Ksemendra in his Aucityavicāracarcā and these three belong to the work of Kālidāsa's Kuntaleśvaradautya. The conclusions drawn from an analysis of the three verses in question, are given above and the verses are quoted below for ready reference, from the S'rngāraprakāśa of Bhojadeva and the Aucityavicāracarcā of Ksemendra, along with explanatory notes as found in the respective works.

'अथ नैयायिकी–यत्र पूर्वोक्तमेव वाक्यमर्थान्तरे वक्रतरादिभिरूहयित्वा निवेश्यते तामूहनैयायिकीमामनन्ति । तद्यथा—कालिदास 'किं कुन्तलेश्वर करोति' इति विक्रमादित्येन पृष्ट. उक्तवान्—

असकलहसितत्वात् क्षालितानीव कान्त्या
मुकुलितनयनत्वाद्व्यक्तकर्णोत्पलानि ।
पिबति मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभार. कुन्तलानामधीश. ॥

इदमेवोहयित्वा विक्रमादित्यः प्रत्युवाच ।

पिबति(तु)मधु सुगन्धीन्याननानि प्रियाणां
मयि विनिहितभार. कुन्तलानामधीश. ॥

शृङ्गारप्रकाश प्र. ८

The conversation as quoted above, between Vikramāditya and Kālidāsa regarding the attitude of Kuntalesvara appears to have been recorded in the work Kuntaleśvaradautya of Kālidāsa from which Bhojadeva seems to have quoted in order to illustrate the ऊहनैयायिकी. This is further supported by a verse quoted from the same work and the explanations thereon given by Ksemendra. The passage runs thus —

अधिकरणौचित्यं यथा-कुन्तलेश्वरदौत्ये कालिदास·—

इह निवसति मेरु शेखरः क्ष्माधराणां
इह विनिहितभारा सागरा सप्त चान्ये ।
इदमहिपतिभोगस्तंभविभ्राज्यमानं
धरणितलमिहैव स्थानमस्मद्विधानाम् ॥

अत्र महाराजदूतोऽपि सामन्तास्थाने स्वप्रभुसमुचितगौरवपूजार्हमासनमनासाद्य कार्यवशेन भूमावेवोपविष्ट· प्रागल्भ्यगाम्भीर्येणैव ब्रूते–यथाऽस्मद्विधाना वसुधातल एव भुजगपतिभोगस्तंभप्राग्भारनिष्कम्पे धरासने स्थानं युक्तम् । यस्मादिहैव मेरुरचलचक्रवर्ती समुपविष्ट । सप्तमहाब्धयश्च । तत्तुल्यतैवास्माकमिति औचित्यमधिकरणपदसबद्धमेव. p. 139.

From this statement of Ksemendra: महाराजदूतोपि सामन्तास्थाने स्वप्रभुसमुचितगौरवपूजार्हमासनमनासाद्य कार्यवशेन भूमावेवोपविष्ट· etc. it may be sur-

mised that Kuntaleśvara had secret hostility against his sovereign king Vikramāditya and that Vikramāditya had sent Kālidāsa, his ambassador, to Kuntaleśvara to remove that hostility by establishing new bonds of friendship. Kālidāsa became successful in his mission, and made Kuntaleśvara faithful to his overlord king Vikramāditya. This fact, Kālidāsa conveys to his patron through the stanza· असकलहसितत्वात् etc. as stated by Bhoja in the above quotation. The approval. पिबतु मधुसुगन्धीन्याननानि प्रियाणां etc, expressed by Vikramāditya with reference to the request conveyed through Kālidāsa by Kuntaleśvara, shows that Vikrama had established friendly connections with Kuntaleśvara. Now the question arises as to who this Kuntaleśvara is.

From the History of the Vākātaka Empire (cir A. D. 284-550) as given by Mr. K. P. Jayaswal in J B. O. R. S vol. XIX. I. II., it may be surmised that Prthvīsena I (cir 348-375 A. D.), who subjugated the king of Kuntala or the Karnātaka country and the Kadamba kingdom, was hostile to the Gupta kings, because Samudragupta defeated and killed his father Vākātaka Rudrasena I or Rudradeva I (cir. 344-348 A. D.) who was the reigning sovereign Samudragupta, however, later re-instated Prthvīsena on the vacant throne of his father, as one of the सामन्त kings under the Gupta sovereignty. During the reign of Candragupta II, this Vākātaka king Prthvīsena gained much power due to his victory over the Kuntala country and the Kadambas Candragupta who initiated a policy of political marriages with families of subjugated kings, wanted, at that time, to remove the hostile feeling and establish friendship with the Vākātaka prince Prthvīsena This idea, very probably, prompted Candragupta to send Kālidāsa as an ambassador to the court of the Vākātaka king Pṛthvīsena who was then called Kuntaleśa also due to his victory over the the Kuntala country. We have, however, another testimony for this Gupta Vākātaka relation. Prabhāvatī-guptā, the daughter of Candragupta II through the Nāga princess Kubera Nāga, was given in marriage to Vākātaka Rudrasena II, (cir 375-395) the son of Prthvīsena I, and her son was Pravarasena II (cir. 405-435) To this Pravarasena is attributed the Setubandha Kāvya which is generally believed to have been composed by Kālidāsa on behalf of Pravarasena at the request of his patron Vikramāditya Candragupta, the grand-father of Pravarasena II of the Vākāṭaka dynasty.

It may be remembered here that the Rāmasetupradīpa, the commentary on the Setubandha, records an interesting fact in this connection that Kālidāsa composed the Setubandha-Kāvya at the request of Vikramāditya, but published the same under the name of king Pravarasena. The relevent passages from the commentary are quoted below:

धीराणां काव्यचर्चाचतुरिमविधये **विक्रमादित्य**वाचा
यं चक्रे **कालिदासः** कविकुमुदविधु **सेतुनाम**प्रबन्धम्। etc.

इह तावन्**महाराज**प्रवरसेननिमित्तं **महाराजाधिराज**विक्रमादित्येनाज्ञप्त निखिलकविचक्रचूडामणिः कालिदासमहाशय सेतुबन्धप्रबन्धं चिकीर्षुः etc.

These passages make it abundantly clear that these three persons: Vikramāditya, Kālidāsa and Pravarasena were intimately connected and had some hand in the composition of the Setubandha.

It may be suggested here that Kuntaleśvara, mentioned in the verse असकलहसितत्वात् etc. and referred to by Bhoja and Kṣemendra in their works, must be no other than king Pṛthvīsena I, of the Vākāṭaka dynasty. Pravarasena, to whom the Setubandha Kāvya is generally attributed, is his grand-son being the son of Rudrasena II and Prabhāvatīguptā, the daughter of Candragupta II. It may be remembered in this connection that both Daṇḍin (Kavyādarśa. 1-34) and Hemacandra (Book VIII. Grammar) consider the style of the Setubandha as the best available in the Mahārāṣṭrī dialect. These two references, also prove that among the two Pravarasenas of Kashmir none can be the author of this Setubandha because being Kashmirians they are not expected to write excellently in the Mahārāṣṭrī dialect. Another reason for not considering any of the two Pravarasenas of Kashmir as the author of the Setubandha, is that they are not contempoiaries of either Vikrama or Kālidāsa since they ruled over Kashmir in the first and second centuries A. D. according to the Rājataraṅgiṇī. The Kuntala country being a part of Mahārāstra, the authorship of the Setubandha may well be attributed to the Vākātaka Pravarasena II, who ruled over this part of the Mahārāstra country in the beginning of the fifth century A. D. as suggested by Mr. K. P. Jayaswal in his 'History of India cir. 150 to 350 A. D.' (J. B. O. R. S vol. XIX 1933. Pt. I. II.); and General Cunningham (Archaeological Reports Vol. XI. p. 123), and confirmed by Dr. G. Buhler (Indian Antiquaiy Vol. XII. p. 239). In this case, Pravarasena II of the Vākāṭaka dynasty who ruled over a tract

of land to the south of the Narmadā becomes a junior contemporary of Candragupta Vikramāditya who belonged to the same period, and in whose court poet Kālidāsa flourished as is commonly supposed. Another support for this suggestion regarding the authorship of the Setubandha comes from the Bharatacaritakāvya of Krsnakavi in which the Setubandha is attributed to the king of Kuntala. The verse in question is·

जलाशयस्यान्तरगाढमार्गमलब्धबन्धं गिरिचौर्यवृत्त्या ।
लोकेष्वलंकान्तमपूर्वसेतुं बबन्ध कीर्त्या सह कुन्तलेशः ॥

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Under these circumstances, it is possible that Pravarasena II ruled over the two countries Vidarbha and Kuntala in the beginning of the fifth century A. D.

The verse : असकलहसितत्वात् etc , the original of Kālidāsa is borrowed with slight modifications in two words पिबति and त्वयि as पिबतु and मयि by Vikramāditya in order to provide an answer to the request of Kuntaleśvara conveyed through Kālidāsa.

*[l. 6. सुभ्रु त्वं कुपिते attributed to विद्यापति. *Cf.* स्वरेण (पठिति.) यथा सुभ्रूः etc. अत्र दृष्टे इत्यत्र प्लुतस्वरकरणात् कुपितकान्ताप्रसादनपरमपीदं वाक्यमुत्कुपितदृष्टिप्रसादनपरतां प्रतिपद्यते ।

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ll. 23-26. *Cf.* सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।
उत्पादका न बहव कवय शरभा इव ॥
अन्यवर्णपरावृत्त्या बन्धचिह्ननिगूहनैः ।
अनाख्यात. सतां मध्ये कविश्चौरो विभाव्यते ॥

Harṣacarita 1. 6-7.

Adhyāya XII.

Page. 62.

*[l. 10 वाक्पतिराज the author of the Gauḍavadha.

Cf. दृष्ट्वा वाक्पतिराजस्य शक्तिं गौडवधोद्धुराम् ।
बुद्धि. साध्वसरुद्धेव वाचं न प्रतिपद्यते ॥

तिलकमञ्जरी. 31.

सामन्तजन्माऽपि कवीश्वराणां महत्तमो वाक्पतिराजसूरि. ।
यः स्थापयाप्यन्यमपीडयच्छ्रुत्पादयस्त्वर्थमनन्यदृष्टम् ॥ (?) उदयसुन्दरी ॥]

ll. 9–12. The views of the Ācāryas and Vākpatirāja, as stated here, are found in the work Gaudavaho of Vākpatirāja.

Cf. कालगुणा पढमकईहिं भमिअमपरिग्गहेसु मग्गेसु ।
इहरा मईहिं हीरन्ति दुक्करं के वि कारणंपि ॥
कत्तो णाम न इट्ठ सच्चं कविसेविएसु मग्गेसु ।
सीमन्ते उण सुकम्मि तम्मि सव्वं नवं चेअ ॥
अत्थालोअणतरला इअरकईणं भमन्ति बुद्धीओ ।
अत्थच्चेअ निरारंभमेन्ति हिअअ कइन्दाणम् ॥
आससारं कइपुंगवेहिं तद्दिअहगहिअसारो वि ।
अज्ज वि अभिण्णमुद्दो व्व जअइ वाआपरिप्फन्दो ॥

Gaudavaho–84–87.

Here, it may be noted that the last verse of Vākpatirāja आसंसारं etc. has been sanskritized by Rājaśekhara with a few changes and quoted under his name.

ll. 13–16. The views of some thinkers regarding the necessity of a careful study of the early poetical works on the part of a poet, are to be linked with the view of the Ācāryas on the point, and not with that of Vākpatirāja above stated.

ll. 17–24. Rājaśekhara disagrees with the views of the other thinkers on this subject The explanation given by him is more or less based on the statement made by Vākpatirāja on the same subject in verses 88–92 of his Gaudavaho. The views expressed by Vākpatirāja and quoted by Rājaśekhara are already mentioned by Ānandavardhana in his Dhvanyāloka.

Cf. वाचस्पतिसहस्राणां सहस्रैरपि यत्नतः ।
निबद्धाऽपि क्षयं नैति प्रकृतिर्जगतामिव ॥

इयं काव्यस्थितिरनन्ताभिः कविमतिभिरुपभुक्ताऽपि नेदानीं परिहीयते । प्रत्युत नवनवाभिर्व्युत्पत्तिभिः परिवर्धते ।

and संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम् ।
स्थितं ह्येतत् । सवादिन्यो मेधाविनां बुद्धय ।
नैकरूपतया सर्वे ते मन्तव्या विपश्चिता ॥ 4,10–11

The statement तदाहु· etc quoted by Rājaśekhara is traceable in the work of Ānandavardhana with the same context·—

Cf. तदित्थं स्थिते—

प्रतायन्तां वाचो निमितविविधार्थामृतरसा
न वाद कर्तव्य कविभिरनवद्ये स्वविषये ।
परस्वादानेच्छाविरतमनसो वस्तु सुकवेः
सरस्वत्येवैषा घटयति यथेष्टं भगवती ॥

Dhvani. 4. 17.

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*[ll. 2–5. The portion dealing with प्रतिबिम्बकल्प, आलेख्यप्रख्य, तुल्यदेहितुल्य and परपुरप्रवेशसदृश is borrowed by Hemacandra. *cf* also अर्थो द्विविधोऽयोनिरन्यच्छायायोनिश्च । (वामन. III 2–7.) अयोनि. अकारण. अवधानमात्रकारण इत्यर्थ । अन्यस्य काव्यस्य च्छाया अन्यच्छाया तद्योनिः । Read एकादश ।]

ll. 2–5. Rājaśekhara approves of all the above mentioned views as correct. Vāmana seems to have analyzed अर्थ in poetry for the first time, and discovered that there are three distinct divisions of it.

Cf. अर्थो द्विविधोऽयोनिरन्यच्छायायोनिश्च ।
व्यक्तः सूक्ष्मश्च । सूक्ष्मो भाव्यो वासनीयश्च ।

Kāvyālankārasūtra III. 2, 7–9.

Ānandavardhana, further developed this idea of three divisions of Artha and, therefore, his is a definite improvement on the older theory. This is found in the Dhvanyāloka 4–12.

Cf. सवादो ह्यन्यसादृश्यं तत्पुनः प्रतिबिंबवत् ।
आलेख्यप्रख्यवत्तुल्यदेहिवच्च शरीरिणाम् ॥

Taking advantage of the already existing theories, Rājaśekhara develops upon them, puts the whole on a more scientific basis, and illustrates his points by a number of verses in these two chapters. The word अभ्यगीष्महि also shows that Rājaśekhara here alludes to the views of some earlier writers on this subject. The examples of निन्हुतयोनि and परपुरप्रवेशसदृश are an improvement on Vāmana and Ānandavardhana.

The word एकादश may be read as एकादत as अयोनि is used by only one author. Hemacandra incorporated all these four divisions as recorded by Rājaśekhara along with their definitions and illustrations in his Kāvyānuśāsanaviveka. p. 8.

ll. 7–14. प्रतिबिंबकल्पार्थं is defined by Ānandavardhana as अनन्यात्म and explained by him as तात्त्विकशरीरशून्यम् । *see.* Dhvani 4–13. The

same definition is given here in this verse by Rājaśekhara as अपरमार्थविभेदम्. It is worthy of note here that the two verses cited here as examples will express identical meaning in case the reading in the second verse is changed as चन्द्रामृतांशु instead of गलद्गङ्गांशु ।

ll. 15-19. Ānandavardhana defines this division as तुच्छात्म, and advises poets not to take recourse to this method of writing. But Rājaśekhara does not agree with him, and defines this kind of poetry in a better manner than the प्रतिबिम्बकल्प and shows good artistic taste in the verse illustrating this class. The fact that he differs from Ānandavardhana in this respect becomes manifest by the word अर्थचतुरैः in this definition and by the passage सोऽयमनुग्राह्यो मार्गः on p. 71 l. 12.

ll. 20-25. The third variety is approved of by Ānandavardhana as suitable for adoption, and is defined by him as प्रसिद्धात्म ।

Cf. तत्त्वस्यान्यस्य सद्भावे पूर्वस्थित्यनुयाय्यपि ।
वस्तु भातितरां तन्व्याः शशिच्छायमिवाननम् ॥

Dhvanyāloka. 4-14.

That the same view of Ānandavardhana is adopted by Rājaśekhara is evident from the word सुधियोऽपि mentioned in this definition.

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ll. 1-4. This method of description of the jewels is similar to that of the elephants adopted in the preceding verse. This kind of borrowing alone is permitted by Ānandavardhana.

ll. 5-14. This fourth division is not mentioned by any early writer. मूलैक्यम्=sameness of basic principles.

In the following two verses, the appearence of the Kadamba flower, the sign of the rainy season, becomes a source of enjoyment to the queens, because kings do not undertake war during that season and remain at home. Relying on this fact, two poets have composed two different verses where the second excels the first in description.

l. 16 अयस्कान्तवत् । Four kinds of poets who have special fondness for the use of these four kinds of Artha in their descriptions are named after these four Arthas in the same way as अयस्कान्त (magnet) which attracts iron and is called by that name.

पञ्चम । The poet is said to belong to the fifth variety when his attention is always drawn to the अयोन्यर्थ or the method of description not adopted by any earlier poet.

ll 18–25. Here Rājaśekhara quotes a set of anonymous verses giving definitions of five classes of poets who are named differently as: भ्रामक, चुम्बक, कर्षक, द्रावक, and चिन्तामणि.

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l. 7. कोशकार=a kind of sugarcane.

This description is called लौकिक as it is concerned with terrestrial things.

*[l. 11. देवीपुत्रमसूत attributed to योगेश्वर in सदुक्तिकर्णामृत].

ll. 11–14. It is called अलौकिक since it is concerned with celestial beings. This verse is quoted once before while describing an Arthakavi (p. 18).

ll. 15–18. मिश्रः because it pertains to both celestial and terrestrial beings.

ll. 19–23. अर्थानां should be connected with प्रत्येकमष्टत्ववशात्. Each of these four Arthas is subdivided into eight and, therefore, the total number of sub-divisions is thirty-two.

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ll. 1–8. Here, the समर्थ्यसमर्थकभाव required for the figure of speech known as अर्थान्तरन्यास, is shown in the first half of the second verse, and this is quite contrary to that shown in the last line of the first verse. It is, therefore, called व्यस्तक.

*[l. 10. पुरा पाण्डुप्रायम् Vide. Vāmanālaṅkāra III. 2. 2.]

ll. 9–17. It is called खण्डप्रतिबिम्बकल्प because the three stages पाण्डुप्रायं, कपिशिम्ना कृतपदं and वीतामोदं are not stated in the second verse, though all the other stages are adopted as given in the first verse.

Read आपादितस्थपुटसंस्थिति शोषपोषात् ।

ll. 18–24. तन्त्र denotes here an army. The same idea expressed in the first verse, is developed upon, and enlarged in the second verse.

l. 25. नटनेपथ्यम् । When a later poet borrows an idea from earlier writing, but deviates totally from the original language, he is compared here to an actor who appears in a different dress from his original one.

l. 26. नेच्छइ पासासंकी is read as पाशाशंकी काओ णेच्छइ in the Gāthā-saptaśatī. (3–5.)

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ll. 2–5. The same idea, embodied originally in the Prākṛta language in the first verse, is expressed in Sanskrit in the subsequent verse.

*[l. 7. कान्ते (अमरु 101 ;)

l. 11. धन्यास्तु attributed to Vijjākā ,

l. 16. ततोऽरुण॰ attributed to Vālmīki ,

l. 18. समं कुसुम॰

cf. ततः कुमुदनाथेन गर्भिणीगण्डपाण्डुना ।
उदयाद्रिशिरःसीम्नि निहितं पदमिन्दुना ॥ द्रोणपर्व.]

ll. 15–19. In these two verses, the brightness of the moon is described as similar to the paleness of a lady's cheek. But the cause for the paleness of a lady's cheek, is mentioned in the first verse as emaciation due to the influence of passion, and, in the next, due to her being in a delicate condition. This is what is called हेतुव्यत्यय.

ll. 20–26. The behaviour of the swans described in the first verse, is transferred in the second verse to the deer.

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ll. 3–15. Combining in a concise manner, the imports of two different sentences belonging to early writers, is called सम्पुट.

The river Narmadā is called here a नदी, but, in fact, it should be called a नद as it flows towards the west.

शकुल=a kind of fish.

सरिताम् may be construed with अम्भः.

Adhyāya XIII.

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ll. 1–10. It should be noted here that Dhvanikāra denounced this borrowing tendency on the part of poets as तुच्छात्म, saying तदनन्तरमालेख्यप्रख्यमन्यत्साम्यं शरीरान्तरयुक्तमपि तुच्छात्मत्वेन त्यक्तव्यम् ।

But Rājaśekhara thinks that this practice is not unsuitable for poets.

It is worthy of note that समक्रम, the first division of आलेख्यप्रख्य is almost the same as the seventh division सङ्क्रमिति of the प्रतिबिम्बकल्प.

An example of समक्रम is then given. The glorious aspects of he setting sun described in the first verse are transferred to the rising moon in the second verse. This gives rise to संक्रमिति.

ll. 11–19. The author of the first verse describes the flame of a lamp, and this description is accompanied with several similés; while in the second verse only the nature of the flame is described with all similés omitted. This kind of borrowing is not very different from the second variety known as खण्ड of the प्रतिबिबकल्प where also the borrowing of a portion of the complete description is illustrated.

ll. 20–24. The third variety व्युत्क्रम of this section does not seem to be different from the व्यस्तक of the प्रतिबिबकल्प.

l. 25. विशेषोक्ति also does not differ from the तैलबिन्दु, the third division of the previous section. The examples of these divisions also show an exact similarity, because in both the forms, things described in a concise form in the first verse, are explained in detail in the second verse.

*[l. 26. इत्युद्गते found in दशरूपकावलोक II.]

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*[L. 8. दीपयन्नथ (किरात. IX. 23.)]

ll. 7–15. In the first verse, the similé comparing the moon with the breast of a lady is mentioned as subsidiary to the principal similé comparing the moon with the golden pot. In the second verse, however, the subsidiary similé of the first verse has been adopted as the principal similé. It is, therefore, called उत्तंस.

ll. 16–24. This नवनेपथ्य is exactly similar to the नटनेपथ्य of the प्रतिबिंबकल्प class. In the नटनेपथ्य the same import of the first stanza is expressed in the second verse in a different language by a different poet. But, here, the same description of a thing adopted in the first verse, is reproduced in the second in a slightly modified style.

It is described in the first stanza that तिलक on a woman's cheek which resembled the dark spot in the moon, is removed by the drops of her tear when she wept at the delay of her lover. But, in the second verse, the same idea is represented in a modified style and पत्रलताs or leaves and creepers in the cheeks of the ladies are said to have been destroyed by the hot tears coming from the eyes of the खण्डिता नायिकाs.

l. 25. एकपरिकार्य is said to take place when a later writer borrows a method of description from an earlier poet and changes the principal object of description The first verse is exploited while the second shows the exploitation.

In both the verses, cited as an illustration of this class of borrowing, the elephant's trunk of Ganeśa is described as similar to the stalk of a lotus when it is raised up by him. But the author of the first verse makes the sun resemble a lotus to which Ganeśa's trunk is said as the stalk; while the author of the second verse represents the tip of the elephant's trunk as the lotus

*[l. 26. अव्याद्गजेन्द्रवदन. No. 80 of सुभाषितावली, attributed to गणपति whom Rājaśekhara praises as under:—

अथो गणपतिं वन्दे महामोदविधायिनम् ।
विद्याधरगणैर्यस्य पूज्यते कण्ठगर्जितम् ॥

This is attributed by some to विद्यापति.]

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*[l. 6. रविसङ्क्रान्त. in ध्वन्यालोक II, attributed to Vālmīki.]

ll. 6-11. The author of the first verse, compares the winter-moon to a mirror which is made dirty by the sighings of on-lookers. The same idea has been borrowed by the author of the next verse where he describes the happy countenance of a lady as similar to a mirror which becomes natural when the dirt due to the tears and sighings of the on-lookers, is cleared off. This borrowing is, therefore, called प्रत्यापत्तिः ।

ll. 12-14. सोऽयमनुग्राह्यो etc. Rājaśekhara approves of this kind of borrowing on the part of poets, while he denounces the other kind of plagiarism already described by the name of प्रतिबिंबकल्प. He quotes in support of his view, a verse सोयं etc.

*[l. 14. अन्यथात्वमिवाच्छेति, आच्छेति from आ ऋ.

l. 17. ये सीमन्तित (बालभारत. 1-2).

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*[l. 3. दिश्याद्धूर्जटिजूटकोटि found in सरस्वतीकण्ठाभरण.

l. 8. कपाले मार्जार· attributed to भास.]

l. 17. नमन्नारायण etc. The purport of this verse seems to be that the ten nails of God Rudra's feet, by the reflection of black colour of Nārāyana who bowed before Rudra, resembled the ten moons on the heads of the ten Rudras and they seemed to have come to worship the moon which is on the head of the eleventh Rudra.

Construction in this case may be made thus:—नमन्नारायणच्छाया-च्छुरिता· पादयो· नखाः दश रुद्रेन्दवो (भूत्वा) रुद्र त्वच्चन्द्रं सेवन्त इव ।

The reading suggested as रुद्रेन्दवः in the text makes a slight change in the purport. In that case it may be construed thus.—

नमन्नारायणच्छायाच्छुरिताः (अत एव) रुद्रेन्दवः पादयो दश नखा हे रुद्र त्वच्चन्द्रं सेवन्त इव.

If the word Nārāyaṇa is changed to Nārāyanī, then this verse will give quite a different sense The face or the moon on the head of नारायणीं or पार्वती who bowed before Rudra, being reflected on the ten nails of his feet resembled the ten moons worshipping the moon on the head of Rudra.

The purport of the next verse उमैक etc. is, however, quite clear, where it is said that the moon on the crown of Rudra seems to have taken six forms on being reflected on the five nails of उमा when he bowed before one of her feet.

*[l. 25. अङ्गणे, सैकते शशिमरीचिलेपने (जानकीहरण 8. 85).

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*[l. 10 कुरबक कुचाघातक्रीडारसेन attributed to रत्नाकर (सुभाषितावलि. No. 2564).

l. 25. सविधातुमभिषेकमुदासे (किरात. IX. 32.)]

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l. 4. The word त्वक्षीर may be read as त्वक्सार which means 'bamboo'. The metaphor or रूपक in this verse is between the moon and the चूडामणि and in support of it, a simile or उपमा comparing the broken pieces of bamboos with the rays of the moon, is given. The word त्वक्षीर may also be read as तवक्षीर which means arrow-root and is known in vernacular as तवूखीर.

l. 9. The reading भासिनि may be preferred here as the stars are similar to the कुमुद flowers and they provide themselves as signs to determine the position of the tank.

*[l. 10. रजनिपुरन्ध्रि (वामनालङ्कार. IV. 3. 32.)]

l. 16. विशिखामुखेषु=at the commencement of public roads in the cities.

*[l. 18. वियति विसर्पतीव quoted in काव्यानुशासन of हेमचन्द्र There we find जरठशरकाण्डविपाण्डुषु and हसतीव]

l. 22. Three ślokas from स्फटिकमणिघट इवेन्दुः etc. explain the portion शशिकलशपरिस्रुता ज्योत्स्ना which is the last part of the verse विशिखामुखेषु विसरति etc.

आमपिधानम्=raw lid.

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ll. 3–8. The poet Surānanda, on this point, seems to follow Ānandavardhana whose views are already stated. This Surānanda belonged to the Yāyāvaragôtra to which Rājaśekhara belonged, as can be inferred from the verse contained in the Bālarāmāyaṇa and cited below.

स मूर्तो यत्रासीद्गुणगण इवाकालजलदः सुरानन्दः सोऽपि श्रवणपुटपेयेन वचसा ।
नचान्ये गण्यन्ते तरलकविराजप्रभृतय· महाभागस्तस्मिन्नयमजनि यायावरकुले ॥
1–13.

He was in the court of the rulers of the Cedi country, and was probably a contemporary of king Ranavigraha of Cedi (cir. 875–911 A. D. see Bhandārkar Report VI. p. xix.)

There is a verse bearing on this point, in the Sūktimuktāvali and is attributed to Rājaśekhara:—

नदीना मेकलसुता नृपाणा रणविग्रहः ।
कवीनां च सुरानन्दश्चेदिमण्डलमण्डनम् ॥
p. 47. (G. O. S. edition).

The preamble 'तदाह' shows that the verse सरस्वती etc. is quoted from the work of Surānanda. Similar sentiments are also expressed in the Dhvanyāloka.

cf. सरस्वती स्वादु तदर्थवस्तु निष्यन्दमाना महतां कवीनाम् ।
अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्तं प्रतिभाविशेषम् ॥ 1-6.

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*[l. 4. अविरलमिव. (मालतीमाधव III)].

l. 12. Anuprāsa and Atiśayokti are the two Alaṅkāras illustrated in the two subsequent verses.

*[l. 13. जयन्ति बाणासुर (कादम्बरी 2.)].

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l. 3 In the first verse, the moon, reflected on several limbs of a lady, is described as adorning her with ornaments, while in the second verse the same moon, reflecting on her, is described as worshipping her because he was inferior to the beauty of her face.

*[l. 10. Read चन्द्रेण भाति रमणी रमणीय. l. 13. ताम्बूलवल्ली (रघु. VI. 64)].

l. 17. युक्तयोगदः=one who is able to connect things appropriately.

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l. 4. Translate:—It seems to me that the poetical skill lies in the exact knowledge of the practices either to be given up or adopted from among the 32 kinds enumerated.

*[l. 7. शब्दार्थशासनविदः कति नो कवन्ते. *cf.* ध्वन्यालोक. 1. 7.]

Adhyāya. XIV

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ll. 14-25. Bhāmaha, Daṇḍin and Vāmana include the descriptions of अशास्त्रीय and अलौकिक things amongst the Doṣas or blemishes of a composition.

Cf. देशकालकलालोकन्यायागमविरोधि च ।
प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टञ्च नेष्यते ॥

Bhāmaha. 4-2.

देशकालकलालोकन्यायागमविरोधि च ।
इति दोषा दशैवैते वर्ज्या काव्येषु सूरिभिः ॥

Daṇḍin. 4-3.

देशकालस्वभावविरुद्धार्थानि लोकविरुद्धानि ।
कलाचतुर्वर्गशास्त्रविरुद्धार्थानि विद्याविरुद्धानि ॥

Vāmana. 2. 23, 24.

Rājaśekhara, however, permits the use of अलौकिक and अशास्त्रीय descriptions, which he deals with in these three chapters and calls them as कविसमय. These varieties are, however, quite distinct from those included in the Dosas by such earlier writers as Bhāmaha and others. Vāmana, for the first time, uses the word काव्यसमय in his 5-1 of the Kāvyālaṅkārasūtra and under this heading he instructs poets to observe certain rules in order that errors relating to grammar, metre and gender may not creep into their composition. The कविसमय explained by Rājaśekhara in these chapters seems to be different from Vāmana's काव्यसमय also. Rājaśekhara seems here to indicate that though all the कविसमयs are generally against the Śāstras as well as usage, there are certain varieties which are worthy of being adopted, while there are others which are to be totally avoided He intends saying that though his कविसमय seems to be लोकशास्त्रविरुद्ध, it is worthy of adoption in poetical composition because such things had actually existed either in early ages or in different parts of the world and also because earlier poets have adopted such descriptions in their works. Yet, another kind of description which is included amongst the Doṣas by Bhāmaha and others as अशास्त्रीय and अलौकिक should necessarily be avoided by poets, because in such cases the things described are purely imaginary and they neither existed at any time or at any place, nor such method as this was followed by any of the early poets. This is the real sense of the term Kavisamaya. Some dishonest poets, however, have used the same term in different ways so as to suit their own selfish ends.

Rājaśekhara appears to be the first writer to deal with this subject exhaustively, and the later writers such as Hemacandra and others have borrowed freely from him; and in doing so they merely added some new verses as illustrations.

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*[The chapters XIV to XVIII are borrowed in काव्यानुशासनविवेक; दीर्घांकुर्वन् (मेघदूत 1. 30)].

l. 4. The words पद्म, उत्पल etc. are common nouns and, therefore, the meanings of these words are included in the group of जाति or genus.

l. 6. Kālidāsa alludes here to the existence of lotus flowers in the river S'iprā.

l 10. In this verse, नीलोत्पल or the blue water-lily is described as blossoming in the river Ganges.

*[ll. 11–13. मृदुभिरनिलवारैः, चारै would be better; read व्यक्त-दत्ताङ्कपालीम्]

ll. 15–18. In this verse, one Kes'ava probably a king or a rich man, is eulogised as having done some wonderful thing for the Kuduṅges'vara the presiding deity of Ujjaini. Here the river near Ujjaini is said to be full with swans and Sārasa birds.

*[l. 16 For कुडुङ्गेश्वर in Ujjaini see प्रबन्धचिन्तामणि-सिद्धसेनप्रबन्ध.

l. 20. स्वर्णस्फीति. स्फाति is the correct grammatical form]

ll. 19–22. नाग=serpents or elephants.

चित्रपोत=young animals or boats,

स्वर्ण=water or gold.

जीमूतभर्ता=feeder of clouds or bearer of clouds.

All these words having two meanings apply to both the ocean and the mountain described in this verse, which is in *double entendre*.

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ll. 3–4. The words मालती and जाति are synonyms.

*[l. 5. यद्यपि चन्दनविटपी also is in शार्ङ्गधरपद्धति].

l. 12. स्वनामसुद्रा=मकरालयः.

*[l. 21. तनुलग्ना (विद्धशालभञ्जिका. III. 6.)]

ll. 21–22. The reading of this verse here, seems to be better than the reading of the printed edition of the Viddhasālabhañjikā as चरणचारपात्रमिव and वियदपि चालिकदम्बम् But the commentator of that work, adopted the readings as obtained in the printed edition while commenting upon this verse.

*[l. 25. यन्त्रद्रावित. *Ibid* III. 14; Mss. of काव्यानुशासनविवेक read शङ्खद्रावित.]

ll. 25–26. The reading adopted in the Sarasvatīkanthābharana is सद्यो द्रावित for यन्त्रद्रावित found here, and Bhoja commented upon that reading in the following manner

सद्यो द्रावितकेतकोदरदलस्रोत सादृश्यादिसंभवादियं संभवभणिति .

But Nārāyana, the commentator on the Viddhasālabhañjikā, commented upon this reading somewhat differently as: यन्त्रेण तैलेक्षुरसनिष्कासनार्थं सम्पादितदारुशिलादिनिर्मितोपकरणविशेषेण द्रावितानि etc.

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*[l. 1. उत्सेच्या उत्सेक्या is the correct grammatical form.]

l. 1. Read उत्सेक्या instead of उत्सेच्या.

*[l. 13. न्यस्ताक्षरा. (कुमार I)]

l. 17. प्रकीर्णकद्रव्यकविसमय=the Kavisamaya under the miscellaneous section.

*[l. 19. In श्वेतां हरिः read विवदामहे instead of विविदामहे and दूरदूरस–पयाः for दूर दूर सपयास्तृषितस्य.]

ll. 19–22 The first half of this verse alludes to the ocean of milk, while the second refers to the ocean of salt. It is, therefore, evident that poets do not differentiate generally between the two oceans.

The word दूर means अत्यन्त just as दूरविलंबिनो घना ।

दूरदूरसपयाः=दूरं अत्यन्तं, दूरसं नीरसं पय॰ यस्य स

The last line of the verse may be construed as.—

स त्वं कूपपयसः मरो (पञ्चमी) किं न जघन्य. ? ।

and translated thus: "Are you not inferior to the desert where the wells supply water for drinking purposes"

Page. 82.

l. 8. Reading अवस्रंस॰ may be adopted here in consonance with the statement contained in the verse त्वद्विप्रयोगे किरणैस्तथा etc. There it is said that the S'ephālikā trees let fall their flowers in the presence of the moon, as if to complain to the moon with drops of tears against the cruel treatment of the sun they receive during the day.

The line सतोऽपि क्रियार्थस्यानिबन्धनम् may be interpreted in the following manner —

सतोऽपि क्रियार्थस्य=though S'ephālikā flowers do fall during the day also; अनिबन्धनम्=they are not, however, described as falling during the day.

Cf :—पतितसुमनस· सन्ति शेफालिकाश्च Kāvyamīmāṁsā p 41, l 17. and न विना चन्द्रं शेफालिकाया विकसन्ति कुसुमानि । Viddhasālabhañjikā 2. 19.

Hemacandra's Kāvyānuśāsana reads: (p. 11.) क्रियाया यथा–दिवा नीलोत्पलाना विकासस्य, निशानिमित्तस्य शेफालिकाकुसुमानां विस्रंसस्य Here the word दिवा may be construed with विकास and विस्रंस. During the day both नीलोत्पलविकास and शेफालिकाविस्रंस are not described

*[l. 21. मण्डलीकृत्य attributed to दण्डि].

l. 21. मण्डलीकृत्य etc. *see* Kāvyādarśa. (1–70).

Adhyāya XV.

Page. 83.

*[l. 13. MSS. of काव्यानुशासनविवेक read प्रतिदिशमिव,]

l. 13. The reading प्रतिदिशमिव is better than प्रतिदिनमिव.

*[l 14. उत्खातनिर्मल॰ seems to be from हयग्रीववध of मेण्ठ.]

l 20 भौम=Narakāsura, the son of the earth-goddess.

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*[l. 2. द्योतितान्तःसभैः (माघ. II. 7.)

l 17. पुष्पं प्रवालोपहितं (कुमार 1. 44.)

l. 27. Read उभयतटचलाबद्धवानीरहाराम् ।]

l. 27. वर्णा may be read as वेण्णाम्.

Page. 85.

l 3. कृष्णहरितयोरैक्य is explained here in the line: मरकतसदृशं च यामुनम् । The colour of मरकत is हरित and the colour of the water of the river Yamunā is said to be black or कृष्ण

l. 7. The similarity of कृष्ण and श्याम colours, is shown by the word श्यामनिशासु ।

l. 12. The word विमलविद्रुमभासा explains the similarity between पीत and रक्त.

*[l. 13. लेखया (किरात. IX. 22.).

l. 15. कैलासगौरम् (रघु II. 25.)]

l 15. The word कैलासगौरम् illustrates here the similarity between शुक्ल and गौर.

l. 22. Both the words वीङ्खा and प्रेङ्खा mean 'moving'. वीङ्खां मृदु प्रेङ्खति may be considered as a better reading.

*[l. 25. अथ पथि (रघु. IX. 93).

Page. 86.

*[l. 1. पादन्यास. मेघदूत. 1 36. l 5. तामुत्तीर्य (मेघदूत 1. 47.)]

Adhyāya XVI.

l. 12. The varieties of Kavisamaya mentioned above relating to the terrestrial things may equally be applied to celestial things. But some special features of स्वर्ग्यकविसमय are treated in this chapter.

*[l. 18. अङ्काधिरोपित. (माघ. II. 53.).

l. 14. मा भै. in वामनीयालङ्कार. 3. 2. 7.]

ll. 14–19. In the first verse, a lady is represented as speaking to the quivering image of the moon reflected in the glass of wine held in her hand. Here, the moon is called शशाङ्क or one having a black spot resembling the form of a hare.

In the second verse the same black spot of the moon is compared to a deer.

l. 26. केलिप्रकाश seems to be a proper name. It may also be taken to mean as केलिषु प्रकाश='brilliant in sports.'

Page. 87.

ll. 1–4. In this verse, the army of Yādavas is said to carry banners with the fish-sign because प्रद्युम्न, the son of Krsna and the chief of the Yādava army, was an incarnation of मन्मथ and therefore is known as मत्स्यकेतन.

This verse seems to be the reply of a warrior, very probably भीमसेन, who was asked to enter the army of the Kauravas in the Mahābhārata war where the Yādavas and Drona were protecting the Sindhunātha alias Jayadratha.

Construue :—आपातमारुतविलोडितसिन्धुनाथ हात्कारभीतपरिवर्तितमत्स्यचिह्नां याद-वमहोदधिभीमवेलामुल्लङ्घ्य पवनसूनुरिव द्रोणाचलमुद्धरामि ।

Here the two words सिन्धुनाथः and द्रोणाचलम् have double signification.

*[l. 6. After the verse वन्द्या, MSS. of काव्यानुशासनविवेक add—

यथाच–यदिन्दोरन्वेति व्यसनमुदयं वा निधिरपा-
मुपाधिस्तत्रायं जयति जनिकर्तुः प्रकृतिता ।
अयं कस्संबन्धो यदनुहरते तस्य कुमुद
विशुद्धा शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥]

ll. 5–13. All MSS of this work cite only the first verse वन्द्या विश्वसृज etc. to illustrate this Kavisamaya. Hemacandra who borrows all these chapters in the same order as found here in his Kāvyānuśāsanaviveka, includes the second verse यदिन्दोरन्वेति etc. also. This verse is quoted from the Anargharāghava of Murāri. It appears from this that Murāri, the author of the Anargharāghava may be placed before Rājaśekhara (cir. 900 A. D.) on the strength of this quotation from his work.

It is worth remembering in this connection that Murāri is supposed to have flourished before 850 A. D. on the doubtful testimony of a verse in the Haravijaya of Ratnākara. The verse in question runs thus.—

अङ्के कुनाटक इवोत्तमनायकस्य
नाशं कविर्व्यधित यस्य मुरारिरित्थम् ।
आक्रान्तकृत्स्नभुवन क्व गतः स दैत्य-
नाथो हिरण्यकशिपुः सह बन्धुवर्गैः ॥

38–68.

Although the words मुरारि, नाटक, कवि etc. do clearly refer to the poet Murāri the author of the Anargharāghava drama, yet the event mentioned in the verse does not agree with the theme as found in the drama Anargharāghava, because Rāma, the hero is not stated there as being killed in any of the Aṅkas as required by this verse. It is, therefore, difficult to take the words मुरारि etc. in the verse to represent the author of the Anargharāghava.

The construction of this verse of Ratnākara may, therefore, be taken thus:—

कविः कुनाटके अङ्के उत्तमनायकस्य नाशमिव मुरारिरित्थं यस्य नाशं व्यधित सः आक्रान्त-कृत्स्नभुवनः दैत्यनाथः हिरण्यकशिपुः सह बन्धुवर्गैः क्व गतः ॥

It may also be pointed out, here, that the present context is not complete unless this verse is accepted as a genuine part of the Kāvyamīmāmsā. Because the verse वन्द्या विश्वसृज etc. relates only to the moon born from the eye of अत्रि and not to the moon born from the ocean as required by the statement अत्रिनेत्रसमुद्रोत्पन्नयोरैक्यम्. But the second verse यदिन्दोरन्वेति etc. refers to the moon born from the ocean and thus both the verses together illustrate this कविसमय. The verse यदिन्दो etc., therefore, is a genuine part of the work. Relying upon the accuracy of Hemacandra in quoting these chapters of the Kāvyamīmāmsā which is amply borne out by other instances such as in line 19 of this page as कामस्य मूर्तत्वममूर्तत्वञ्च, this verse also may be taken as a genuine quotation made by Rājaśekhara from the Anargharāghava of Murāri.

*[l. 14. Read बहुकालजन्मनोऽपि शिवचन्द्रमसो बालत्वम् ।

l. 19. MSS of काव्यानुशासन read कामस्य मूर्तत्वममूर्तत्वञ्च यथा ।

l. 20. अयं स found in प्रबन्धचिन्तामणि, l. 24 धनुर्माला attributed to घण्टक in सुभाषितावलि; separate मनो and भेद्यम्, शब्दप्रभृतयः seems better reading.]

l. 25. Construe as .–अबलामनः भेद्यं लक्ष्यम्

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*[l. 2. यस्याधोऽध. attributed to राजशेखर in कवीन्द्रवचनसमुच्चय and in सदुक्तिकर्णामृत, and to चन्द्रक in सूक्तिमुक्तावली

l. 7. येन ध्वस्तमनोभवेन attributed to भारवि. For the meaning *see* ध्वन्यालोक,]

ll. 7–10. For the meaning of the verse येन ध्वस्तमनोभवेन etc. *see* also Sarasvatīkanthābharana. p 166 (N S. edition).

Reading सोऽव्यादिष्टभुजङ्गहारवलय as found in C MS. is correct. In the case of उमाधव construe as :—इष्टानि भुजङ्गा एव हारा वलयानि च यस्य स. ।

In the case of माधव, इष्ट. भुजङ्गहा (गरुड) यस्य स., रवे शब्दब्रह्मणि लयो यस्य स..

Here Nārāyaṇa and Mādhava are described as one and the same.

ll. 12–15. Construe as.—दोर्भ्यां मन्दं ईरित मन्दर येन स ।

In the first half of this verse दामोदर and कूर्म are described as identical, and in the second half the identity of Lakṣmi with wealth and earth is described.

l.17. Sarasvatīkaṇthābharana reads त्वं नागराज instead of हे नागराज.

*[l. 19. Read सोढाऽविषह्यवृषवाहनयोगलीलापर्यङ्कबन्धनविधेस्तव । quoted in सरस्वतीकण्ठाभरण II.

l. 24. जयन्ति बाणासुर. कादम्बरी.2.]

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* [अस्ति दैत्यो first verse of हयग्रीववध of भर्तृमेण्ठ, दानवाधिपते and महासुरसमाजेऽस्मिन् seem to be from the same work. One more verse विनिर्गतं मानद. is quoted in काव्यप्रकाश.

कविसमय of वामन is different from that of राजशेखर. The following quotations will explain the कविसमय and show how far the later writers of कविशिक्षा were indebted to राजशेखर for this.

कवीनां समयस्त्रेधा निबन्धोऽप्यसतस्सतः ।
अनिबन्धस्स जात्यादेर्नियमेन समासतः ॥

असतोऽपि निबन्धो यथा—

गिरौ रत्नादि हंसादि स्तोकपद्माकरादिषु ।
नीरेभाद्यं खगङ्गाया जलजाद्य नदीष्वपि ॥
तमस सूचिभेद्यत्वं मुष्टिग्राह्यत्वमुच्यते ।
अञ्जलिग्राह्यता चन्द्रत्विष· कुम्भोपवाह्यता ॥
प्रतापे रक्ततोष्णत्वे कीर्त्तौ हंसादिशुभ्रता ।
कृष्णत्वमपकीर्त्यादौ रक्तत्वं कोपरागयो ॥
चतुष्ट्(ष्क)त्वं समुद्रस्य वियोग. कोकयोर्निशि ।
चकोराणा सुराणां च ज्योत्स्नावासो निगद्यते ॥
रमाया पद्मवासित्वं राज्ञो वक्षसि च स्थितिः ।
समुद्रमथनं तत्र सुरेन्द्रश्रीसमुद्भवः ॥

सतोऽप्यनिबन्धो यथा—

चन्दने फलपुष्पे च सुरभौ मालतीसुमम् ।
शुक्ले पक्षे तमोऽशुक्ले ज्योत्स्ना फलमशोकके ॥
रक्तिमा कामिदन्तेषु हरितत्वं च कुन्दके ।
दिवा निशोत्पलाब्जानां विकासित्वं न वर्ण्यताम् ॥

नियमेन निबन्धो यथा—

सामान्येन तु धावल्यं पत्रपुष्पाम्बुवाससाम् ।
चन्दनं मलयेष्वेव मधावेव पिकध्वनिम् ॥
अम्बुदाम्बुधिकाकाहिकेशभृङ्गेषु कृष्णताम् ।
बिम्बबन्धूकनीरेषु सूर्यबिम्बे च रक्तताम् ॥

एवं नाट्यं मयूराणा वर्षास्वेव विवर्णयेत् ।
नियमस्य विशेषोऽन्य. कश्चिदत्र प्रकाश्यते ॥
शुभ्रमिन्द्रद्विपं ब्रूयात्त्रीणि सप्त चतुर्दश ।
भुवनानि चतस्रोऽष्टौ दश वा ककुभो मताः ॥

जिनसेन अलङ्कारचिन्तामणि—pp. 7 & 8.

असतोऽपि निबन्धेनानिबन्धेन सतोऽपि च ।
नियमेन च जात्यादे· कवीनां समयस्त्रिधा ॥

असतोऽपि निबन्धो यथा—

रत्नादि यत्र तत्राद्रौ हंसाद्यल्पजलाशये ।
जलेभाद्यं नभोनद्यामम्भोजाद्यं नदीष्वपि ॥
तिमिरस्य तथा मुष्टिग्राह्यं सूचीविभेद्यताम् ।
अञ्जलिग्राह्यता कुम्भोपवाह्यत्वे विधुत्विष ।
शुक्लत्वं कीर्त्तिहासादौ कार्ष्ण्यं दुष्कीर्त्यघादिषु ।
प्रतापे रक्ततोष्णत्वे रक्तत्वं क्रोधरागयो· ॥
विभावर्यां भिन्नतटाश्रयणं चक्रवाकयोः ।
ज्योत्स्नापानं चकोराणां वर्णयेदसदप्यदः ॥ चतुर्भि कलापकम् ।

सतोप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलं पुष्पं च चन्दने ।
अशोके च फलं ज्योत्स्नाध्वान्ते कृष्णान्यपक्षयोः ॥
कामिदन्तेषु कुन्दाना कुड्मलेषु च रक्तताम् ।
प्रियङ्गुपुष्पे पीतत्वं सरोजमुकुलादिषु ॥
हरितत्वं दिवा नीलोत्पलाना स्मेरता दिवा ।
शेफालिकाकुसुमे भ्रंशं वर्णयेन्न सदप्यदः ॥ त्रिभिर्विशेषकम् ।

नियमो यथा—

मुक्तास्ताम्रपर्ण्यामेवाब्धिष्वेव मकरानपि ।
भूर्जद्रून् हिमवत्येव मलये ह्येव चन्दनम् ॥
सामान्यग्रहणे वारिमुचां कृष्णत्वमेव हि ।
रक्तत्वमेव रत्नाना पुष्पाणा शौक्ल्यमेव च ॥
तथा वसन्त एवान्यभृताना ध्वनितोद्भवम् ।
वर्षास्वेव मयूराणा रुतं नृत्तं च वर्णयेत् ॥ त्रिभिर्विशेषकम् ।

नियमविशेषो यथा—

नीलकृष्णयोर्हरितकृष्णयोः श्यामकृष्णयो· ।
पीतपाटलयो शुक्लगौरयोर्नागसर्पयो· ॥
महार्णवसागरयो· क्षीरक्षारसमुद्रयो ।
कमलासम्पदो कामध्वजे मकरमत्स्ययोः ॥
द्वादशानामप्यर्काणा वार्ध्यत्रिदृग्जचन्द्रयोः ।
चन्द्रे शशैणयोर्विष्णुशेषकूर्मादिकस्य च ॥
नारायणदामोदरमाधवप्रभृतेरपि ।
दानवासुरदैत्यानामैक्यमेवाभिसम्मतम् ॥ चतुर्भि· कलापकम् ।

दानवास्तु विप्रचित्ति शम्बरो नमुचिस्तथा ।
पुलोमादयोऽथ दैत्या हिरण्याख्यो विरोचन ॥
बाणो हिरण्यकशिपुर्बलिप्रह्लादकादय. ।
अथासुरा वृषपर्वबलवृत्रादय स्मृताः ॥
स्त्रीणामक्ष्ण· कटाक्षाणां शुक्लता कृष्णताऽथवा ।
कृष्णताप्यथवा शुक्लश्यामता शुक्लकृष्णता ॥
बहुकालजन्मनोऽपि शिवचन्द्रस्य बालता ।
मनोभवस्य मूर्त्तत्वममूर्त्तत्वं च वर्ण्यते ॥
देवदेवीस्थिति विद्यान्नायिकानायकक्रमम् ।
स्वभावान् सर्वजीवाना व्यवस्था देशकालयो ॥

अमर—काव्यकल्पलतावृत्ति—द्वितीयप्रतान pp 30–31.

असतोऽपि निबन्धेनानिबन्धेन सतोऽपि वा ।
नियमेन च जात्यादेः कवीना समयस्त्रिधा ॥

असतोऽपि निबन्धो यथा—

रत्नानि यत्र तत्राद्रौ हंसाद्यल्पजलाशये ।
जलेभाद्यं नभोनद्यामम्भोजाद्य नदीष्वपि ॥
तिमिरस्य तथा मुष्टिग्राह्यत्वं सूचिभेद्यता ।
अञ्जलिग्राह्यता कुम्भोपवाह्यत्वं शशित्विष ॥
शुक्लत्वं कीर्त्तिहासादौ कार्ष्ण्यं चाकीर्त्तिपापयोः ।
प्रतापे रक्ततोष्णत्वे रक्तत्वं क्रोधरागयो. ॥
विभावर्यां भिन्नतटाश्रयणं चक्रवाकयो ।
ज्योत्स्नापानं चकोराणां चतुष्करत्वं पयोनिधेः ॥

सतोऽप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलपुष्पे च चन्दने ।
अशोके च फलं ज्योत्स्नाध्वान्ते कृष्णान्यपक्षयो. ॥
कामिदन्तेषु कुन्दाना मुकुलेषु च रक्तता ।
हरितत्वं दिवा नीलोत्पलानाञ्च विकासिता ॥
वर्णयेन्न सदप्येतन्नियमोऽथ प्रकाश्यते ।

नियमो यथा— भूर्जत्वग्हिमवत्येव मलये ह्येव चन्दनम् ॥
सामान्यग्रहणे शौक्ल्य छत्राम्भ पुष्पवाससाम् ।
कृष्णत्वं केशकाकाहिपयोनिधिपयोमुचाम् ॥
रक्तत्वं रत्नबन्धूकबिम्बाम्भोजविवस्वताम् ।
तथा वसन्त एवान्यपुष्टाना कलकूजितम् ॥
वर्षास्वेव मयूराणां रुतं नृत्यं च वर्णयेत् ।
नियमस्य विशेषोऽथ पुन कश्चित् प्रकाश्यते ॥

नियमविशेषो यथा— कमलासम्पदो कृष्णहरितोर्नागसर्पयो ।
पीतलोहितयो. स्वर्णपरागाग्निशिखादिषु ॥

चन्द्रे शशैणयोः कामध्वजे मकरमत्स्ययो ।
दानवासुरदैत्यानामैक्यमेवाभिसम्मतम् ॥
बहुकालजन्मनोऽपि शिवचन्द्रस्य बालता ।
मानवा मौलितो वर्ण्या देवाश्चरणत पुन ॥

देवेश्वर—कविकल्पलता pp 40, 41 and 42.]

ll. 12-13. Here Rājaśekhara declares that he is the first writer to deal with this kind of Kavisamaya which the early writers on poetics failed to notice. But they included other varieties of Kavisamaya which readily form part of the Dosas or blemishes in poetical composition or ungrammatical usages.

The passages – काब्ये सुप्त इव स्थित । स साम्प्रतमिहास्माभिर्यथाबुद्धि विबोधित ॥ clearly show that early authors were not opposed to it, and that Rājaśekhara alone took up this subject to be treated of in detail.

Adhyāya XVII.

Chapters 17 and 18 are reproduced by Hemacandra in his Kāvyānuśāsanaviveka (pp.126-135) and he followed the same order as found here.

ll. 19-22. In this verse, the firmament and the earth are described as forming one world. This is shown by the words क्रमपरिमिता भूमिर्विष्णो. and जगति सकले

It is alluded here that in the whole world there can be no other family than this where the members such as Bala, Hara and Visnu of the family could not till their little land due to want of a second ox.

Page. 90.

*[l.1. रुणद्धि. (भामह 1. 7.), There the reading is चास्य instead of वास्य.]

l. 1. रोदसी–earth and firmament.

*[l. 4. त्वमेव quoted as an example of वर्णश्लेष in सरस्वतीकण्ठाभरण.

l. 10. संस्तम्भिनी description of the palace of king Harsa, the patron of Bāna.

l. 15. निरवधि in वामन 4-3-32; the general reading is स्थितमनिवर्तित.]

l. 25. Jambūdvīpa is situated in the middle of the other द्वीपs having three Dvīpas on both the sides The names of all the seven द्वीपs and their order of precedence are mentioned in this verse.

Page. 91.

ll. 1-2. Each of these seven द्वीपs are surrounded by seven concentric oceans.

l. 6. Kāvyānuśāsanaviveka reads as तस्मिन्नप्याजिकेलिव्यतिकरविजयोपार्जिते वीरचर्ये पर्याप्तं मे न दातु· etc. but Vāgbhata's Kāvyānuśāsana reads as कस्मिन्नव्याजकेलिव्यतिकरविजयोपार्जिते वीरचर्ये. Both वीरवर्ये and वीरचर्ये do not give any clear sense of that passage and therefore, it may be changed as वीरवर्यं which may be construed with य· in the next line. The purport of the verse, then will be as follows -

'The great warrior, probably Paraśurāma, became dissatisfied with Brahman because he thought that all these eighteen islands, earth with its nine sub-divisions, one mighty ocean, and the fertile country all around, acquired by him through his prowess in battles, seemed to him to be insufficient for his liberality'.

The reading :- चक्रे पुञ्जेन दातुं तदिदम् may be construed thus·—यः वीरवर्यः 'तदिदं पुञ्जेन दातुं चक्रे' इति धिया वेधसे चुकोप 'Paraśurāma became dissatisfied with Brahman because he could create very little for being given away in chaiity'.

*[l. 7 MSS of काव्यानुशासनविवेक read पर्याप्तं मे न दातु· instead of चक्रे पुञ्जेन दातुम् ।]

ll. 13-16. This verse मातङ्गानामभावे etc. is not quoted by Hemacandra in his Kāvyānuśāsanaviveka. The import of this verse is that the enemies of a king were defeated and driven out to the shores of the three oceans where also they had the riches of a king in the form of elephants of the quarters, Cintāmani jewels and Kalpaka trees etc. although they lost their own elephants, jewels and gardens.

*[l. 22. MSS of विवेक read अगस्त्यचुलुकोत्क्षिप्त.]

l. 23. Read प्रस्तरायितम् instead of पूतरायितम्.

प्रस्तर means a small stone.

The reading उत्क्षिप्त also is quite suited to the emendation as प्रस्तरायितम् ।. The purport of this verse would then be as follows.

God Keśava assumed the form of a small stone in the hand of Agastya when he commenced drinking the water of the seven oceans, lest Agastya may drink him too.

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*[l. 1. For देवेनाम्बुजजन्मना. MSS. of विवेक read ब्रह्मणा पुण्यकर्मणा]

ll. 1-7. For a detailed description of जम्बूद्वीप *see* the Vāyu purāna chapter 34 from which this portion of the Kāvyamīmāṁsā seems to have been drawn.

*[l. 13 चक्रवर्तिक्षेत्र, *cf.* देश पृथिवी तस्या हिमवत्समुद्रान्तरमुदीचीनं योजनसहस्र-परिमाणमतिर्यक्चक्रवर्तिक्षेत्रम् । Kauṭilya's Arthaśāstra p. 338.]

ll. 8-17. Compare the version in the Vāyupurāṇa with the description of Bhāratavarsa here:—

भारतस्यास्य वर्षस्य नव भेदा प्रकीर्तिता ।
समुद्रान्तरिता ज्ञेयास्ते त्वगम्या. परस्परम् ॥
इन्द्रद्वीप कसेरुश्च ताम्रपर्णो गभस्तिमान् ।
नागद्वीपस्तथा सौम्यो गन्धर्वस्त्वथ वारुण. ॥
अयं तु नवमस्तेषा द्वीप सागरसंवृत ।
योजनाना सहस्रं तु द्वीपोऽयं दक्षिणोत्तरम् ॥
आयतो ह्याकुमारिक्यादागङ्गाप्रभवाच्च वै ।
+ + + +
यस्त्वयं नवमो द्वीप तिर्यगायत उच्यते ।
कृत्स्नं जयति यो ह्येनं स सम्राडिह कीर्त्यते ॥
+ + + +
सप्त चास्मिन् सुपर्वाणो विश्रुता. कुलपर्वता ।
महेन्द्रो मलय सह्य शुक्तिमानृक्षपर्वत ॥
विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वता ॥

Vāyupurāna. Chapter 45, 78-88.

The similarity is so remarkable as to leave very little room for doubting that the description of Bhāratavarṣa, as given here, is wholly based on the information supplied by the Vāyupurāna.

Page. 93.

l. 4. घनसार=camphor.

l. 6. गौ =a house. मुनिपुङ्गव=Agastya.

l. 17. *cf* Manusmrti:—

आ समुद्रात्तु वै पूर्वादासमुद्रात्तु पश्चिमात् ।
तयोरेवान्तरं गिर्योः आर्यावर्तं विदुर्बुधा. ॥

2-22.

l. 20. Here Rājaśekhara divides India into five parts, and gives topographical information relating to these parts. His conception of the country dividing itself in five parts, is probably derived from the position, boundary and description of Madhyadeśa as found in such earlier works as Manusmṛti, Kāmasūtra, etc. The countries lying in the four directions from the Madhyadeśa constitute four groups each consisting of several divisions

*[ll. 21–27. Viveka and Vāgbhata read मुद्गरक , माहिष्मक, वेल्लर]

l. 3. For the things produced in Southern India *see* the products of the four Malaya mountains already enumerated on pp.92–93.

*[ll. 2–17 Viveka reads मैमरथी वेणी कृष्णवेणी and वनायुजकम्बोज. Vāgbhata reads उपलावती, while Viveka has पलावती Vāgbhata reads हयवन, करकण्ठकुहक Viveka and Vāgbhata have तुवार and हरहूर, and add जालन्धर after हिमालय हारहूर is the correct reading as हारहौर is mentioned by वराहमिहिर].

l. 17. यदाहुः etc. This verse is quoted from the Manusmrti (2-21). Madhyadeśa is also mentioned in the Kāmasūtra thus –

मध्यदेश्या आर्यप्राया· शुच्युपचारा । 2–5–21.

The same verse हिमवद्विन्ध्ययोर्मध्यम् , etc. (Manu. 2–21) is quoted in the Jayamangalā on this Sūtra and is attributed to Bhṛgu there but not to Manu. According to Vasistha, Jayamangalā gives a different reading as गङ्गायमुनयोरित्येके इति वसिष्ठ. । instead of हिमवद्विन्ध्ययोः of this verse.

ll.23–24. The portion of this country, called अन्तर्वेदी, is situated within the four boundaries: of the Sarasvatī in the west, Prayāga in the east, the Ganges in the north and the Yamunā in the south. For similar demarcation of अन्तर्वेदी,

Cf इमेऽन्तर्वेदीभूषणं पाञ्चाला । पाञ्चालास्तव पश्चिमेन त इमे वामा गिरा भाजनास्त्वद्दृष्टेरतिथी· भवन्तु यमुना त्रिस्रोतसश्चान्तरा ॥

Bālarāmāyana x. 86.

Kānyakubja or modern Kanauj is called महोदय or गाधिपुर and is situated on the bank of the Ganges.

Cf. verses 88–90 of the Bālarāmāyaṇa act X.

ll. 25-27. Here Rājaśekhara mentions four places वामनस्वामी, ब्रह्मशिला, गाधिपुर, and कालप्रिय in order to show that the directions are to be taken only as relative, and not as always accurate. These four places seem to be situated in the four directions of the Kanauj city, and these are used here to prove the inaccuracy of the directions.

He says, for instance, that the direction east of Vāmanasvāmi corresponds to the west of Brahmaśilā, similarly, the south of Gādhipura corresponds to the north of Kālapriya. Excepting Brahmaśilā the other three limits of the city of Kanauj are already well-known. It is not, therefore, difficult to imagine that all the four boundaries refer to the city of Kanauj. This is further strengthened by the additional references given below.

(1) Vāmanasvāmi is an incarnation of Visnu According to the Padmapurāna, (Sistikhanda, 35 and Uttara. 53) Rāma, the king of Ayodhyā, once built a temple for Vāmanasvāmi in the city of Mahodaya or Kānyakubja. (see the Geographical Dictionary of N L Day. p. 89). Rājaśekhara refers, very probably, to this temple of Vāmana, and according to him it was situated in the western part of the city and towards the west of Brahmaśilā.

(2) Gādhipura is also mentioned by Rājaśekhara in his Bālarāmāyana (act X, 88), and apparently he means by that word the city of Kanauj. Here, he mentions further that Gādhipura is situated towards the north of the Kālapriya temple. Gādhipura, therefore, appears to be a suburb of Kanauj in the northern part, while Kālapriya appears to be situated in its southern part.

(3) The temple of Kālapriyanātha also must have been a part of Kanauj, and the deity is referred to in the three famous dramas of Bhavabhūti, who mentions that his dramas were staged before an audience assembled in connection with festivities in honour of S'rī Kālapriyanātha. It is well-known that Bhavabhūti was a contemporary of king Yaśovarman of Kanauj (8th century A. D) and was patronized by him. It is not unnatural, therefore, on the part of Bhavabhūti to refer to the presiding deity Kālapriyanātha belonging to the capital city of his patron king Yaśovarman The testimony of Rājaśekhara also makes it clear that the temple of Kālapriya was situated in the southern part of Gādhipura which is again a suburb of Kānyakubja.

These evidences militate against the views of some of the commentators on Bhavabhūti who are disposed to identify Kālapriyanātha with the deity of Padmapura in Vidarbha, the birth-place of Bhavabhūti, or with Mahākāleśvara of Ujjayinī. As there are not strong reasons to support either of the two theories mentioned above, these may be dismissed as fanciful.

(4) Now the position of Brahmaśilā mentioned by Rājaśekhara may be determined on the strength of the position of the other three places, and its exact situation may be located in the eastern part of the city of Kanauj. It is also probable that Rājaśekhara, being a teacher of king Mahendrapāla of Kanauj, was well acquainted with the topography of the city, and thus mentioned the four parts of the city of Kanauj to prove the relativity of directions. For his appreciation of the city of Kanauj *see* introduction page xxi.

* [pp. 93–94. With the five divisions of our author *cf.*

"The five Divisions of India, or the "Five Indies," as they are usually called by the Chinese, are as follows:—

I. Northern India comprised the Panjab proper, including Kashmir and the adjoining hill states, with the whole of eastern Afghanistan beyond the Indus, and the present Cis-Satlej States to the west of the Saraswati river.

II. Western India comprised Sindh and Western Rajputana, with Kachh and Gujarat, and a portion of the adjoining coast on the lower course of the Narbada river.

III. Central India comprised the whole of the Gangetic provinces from Thanesar to the head of the Delta, and from the Himālaya mountains to the banks of the Narbada

IV. Eastern India comprised Assam and Bengal proper, including the whole of the Delta of the Ganges, together with Sambhalpur, Orissa, and Ganjam.

V. Southern India comprised the whole of the peninsula from Nasik on the west and Ganjam on the east, to Cape Kumari (Comorin) on the south, including the modern districts of Berar and Telingana, Mahārāshtra and the Konkan, with the separate states of Haidrabad, Mysore and Travancore, or very nearly

the whole of the peninsula to the south of the Narbada and the Mahānadı rivers. Cunnıngham's "The Ancient Geography of Indıa" pp. 11-12.

For the various countries *cf.*

नक्षत्रत्रयवर्गैराग्नेयाद्यैर्व्यवस्थितैर्नवधा ।
भारतवर्षे मध्यात् प्रागादिविभाजिता देशा ॥ १ ॥
भद्रारिमेदमाण्डव्यसाल्वनीपोज्जिहानसङ्ख्याता ।
मरुवत्सघोषयामुनसारस्वतमत्स्यमाध्यमिका ॥ २ ॥
माथुरकोपज्योतिषधर्मारण्यानि शूरसेनाश्च ।
गौरग्रीवोद्देहिकपाण्डुगुडाश्वत्थपाञ्चाला ॥ ३ ॥
साकेतकङ्ककुरुकालकोटिकुकुराश्च पारियात्रनग ।
औदुम्बरकापिष्ठलगजाह्वयाश्चेति मध्यमिदम् ॥ ४ ॥
अथ पूर्वस्यामञ्जनवृषभध्वजपद्ममाल्यवद्गिरय ।
व्याघ्रमुखसुह्मकर्वटचान्द्रपुरा शूर्पकर्णाश्च ॥ ५ ॥
खसमगधशिबिरगिरिमिथिलसमतटोड्राश्ववदनदन्तुरकाः ।
प्राग्ज्योतिषलौहित्यक्षीरोदसमुद्रपुरुषादा ॥ ६ ॥
उदयगिरिभद्रगौडकपौण्ड्रोत्कलकाशिमेकलाम्बष्ठा ।
एकपदताम्रलिप्तककोशलका वर्धमानाश्च ॥ ७ ॥
आग्नेय्यां दिशि कोशलकलिङ्गवङ्गोपवङ्गजठराङ्गा ।
शौलिकविदर्भवत्सान्ध्रचेदिकाश्चोर्ध्वकण्ठाश्च ॥ ८ ॥
वृषनालिकेरचर्मद्वीपा विन्ध्यान्तवासिनस्त्रिपुरी ।
श्मश्रुधरहेमकूड्यव्यालग्रीवा महाग्रीवा ॥ ९ ॥
किष्किन्धकण्ठकस्थलनिषादराष्ट्राणि पुरिकदाशार्णा ।
सह नग्नपर्णशबरैराश्लेषाद्ये त्रिके देशा ॥ १० ॥
अथ दक्षिणेन लङ्का कालाजिनसौरिकीर्णतालिकटा ।
गिरिनगरमलयदर्दुरमहेन्द्रमालिन्द्यभरुकच्छा ॥ ११ ॥
कङ्कणटङ्कणवनवासिशिबिकफणिकारकोङ्कणाभीरा ।
आकरवेणावर्त्तकदशपुरगोनर्दकेरलका ॥ १२ ॥
कर्णाटमहाटविचित्रकूटनासिक्यकोल्लगिरिचोला. ।
क्रौञ्चद्वीपजटाधरकावेर्यो ऋश्यमूकश्च ॥ १३ ॥
वैडूर्यशङ्खमुक्तात्रिवारिचरधर्मपट्टनद्वीपा ।
गणराज्यकृष्णवेल्लूरपिशिकशूर्पाद्रिकुसुमनगाः ॥ १४ ॥
तुम्बवनकार्मणेयकयाम्योदधितापसाश्रमा ऋषिकाः ।
काञ्चीमरुचीपट्टनचेर्यार्यकसिंहलऋषभाः ॥ १५ ॥
बलदेवपट्टनं दण्डकावनतिमिङ्गिलाशना भद्रा ।
कच्छोऽथ कुञ्जरदरी सताम्रपर्णीति विज्ञेया ॥ १६ ॥
नैर्ऋत्या दिशि देशा पह्लवकाम्बोजसिन्धुसौवीराः ।
वडवामुखारवाम्बष्ठकपिलनारीमुखानर्त्ता ॥ १७ ॥
फेणगिरियवनमाकरकर्णप्रावेयपारशवशूद्रा ।

बर्बरकिरातखण्डक्रव्यादाभीरचञ्चूका ॥ १८ ॥
हेमगिरिसिन्धुकालकरैवतकसुराष्ट्रबादरद्रविडा ।
स्वात्याद्ये भत्रितये ज्ञेयश्च महार्णवोऽत्रैव ॥ १९ ॥
अपरस्या मणिमान् मेघवान्वनौघ क्षुरार्पणोऽस्तगिरि ।
अपरान्तकशान्तिकहैहयप्रशस्ताद्रिवोक्काणा ॥ २० ॥
पञ्चनदरमठपारततारक्षितिजृङ्गवैश्यकनकशका ।
निर्मर्यादा म्लेच्छा ये पश्चिमदिक्स्थितास्ते च ॥ २१ ॥
दिशि पश्चिमोत्तरस्यां माण्डव्यतुखारतालहलमद्रा ।
अश्मककुलूतलहडस्त्रीराज्यनृसिंहवनखस्था ॥ २२ ॥
वेणुमती फल्गुलुका गुरुहा मरुकुच्चचर्मरङ्गाख्या ।
एकविलोचनशूलिकदीर्घग्रीवास्यकेशाश्च ॥ २३ ॥
उत्तरत कैलासो हिमवान्वसुमान् गिरिर्धनुष्माश्च ।
क्रौञ्चो मेरु कुरवस्तथोत्तरा क्षुद्रमीनाश्च ॥ २४ ॥
कैकयवसातियामुनभोगप्रस्थार्जुनायनाग्नीध्रा ।
आदर्शान्तर्द्वीपित्रिगर्ततुरगाननाश्वमुखा ॥ २५ ॥
केशधरचिपिटनासिकदासेरकवाटधानशरधाना ।
तक्षशिलपुष्कलावतकैलावतकण्ठधानाश्च ॥ २६ ॥
अम्बरमद्रकमालवपौरवकच्छारदण्डपिङ्गलका ।
माणहलहूणकोहलशीतकमाण्डव्यभूतपुरा ॥ २७ ॥
गान्धारयशोवतिहेमतालराजन्यखचरगव्याश्च ।
यौधेयदासमेया श्यामाका क्षेमधूर्ताश्च ॥ २८ ॥
ऐशान्यां मेरुकनष्टराज्यपशुपालकीरकाश्मीराः ।
अभिसारदरदतङ्गणकुलूतसैरिन्धवनराष्ट्रा ॥ २९ ॥
ब्रह्मपुरदार्वडामरवनराज्यकिरातचीनकौणिन्दा ।
भल्लापलोलजटासुरकुनटखसघोषकुचिकाख्या ॥ ३० ॥
एकचरणानुविद्धा सुवर्णभूर्वसुधनं दिविष्ठाश्च ।
पौरवचीरनिवसनत्रिनेत्रमुञ्जाद्रिगन्धर्वा ॥ ३१ ॥
वर्गैराग्नेयाद्यै क्रूरग्रहपीडितै क्रमेण नृपा ।
पाञ्चालो मागधिक कालिङ्गश्च क्षयं यान्ति ॥ ३२ ॥
आवन्तोऽथानर्त्तो मृत्युं चायाति सिन्धुसौवीर ।
राजा च हारहौरो मद्रेशोऽन्यश्च कौणिन्द ॥ ३३ ॥

बृहत्संहिता Chapt. XIV.

प्राङ्नर्मदार्धशोणोड्रवङ्गसुह्मा कलिङ्गबाह्लीका ।
शकयवनमगधशबरप्राग्ज्योतिषचीनकाम्बोजा ॥ १ ॥
मेकलकिरातविटका बहिरन्त.शैलजा पुलिन्दाश्च ।
द्रविडाना प्रागर्द्धं दक्षिणकूलं च यमुनाया ॥ २ ॥
चम्पोदुम्बरकौशाम्बिचेदिविन्ध्याटवीकलिङ्गाश्च ।
पुण्ड्रा गोलाङ्गूलश्रीपर्वतवर्धमानाश्च ॥ ३ ॥
इक्षुमतीत्यथ तस्करपारतकान्तारगोपबीजानाम् ।

तुषधान्यकटुकतरुकनकदहनविषसमरशूराणाम् ॥ ४ ॥
गिरिसलिलदुर्गकोशलभरुकच्छसमुद्ररोमकतुखारा. ।
वनवासितङ्गणहलस्त्रीराज्यमहार्णवद्वीपा ॥ ६ ॥
शोणस्य नर्मदाया भीमरथायाश्च पश्चिमार्द्धस्थाः ।
निर्विन्ध्या वेत्रवती सिप्रा गोदावरी वेणा ॥ ९ ॥
मन्दाकिनी पयोष्णी महानदी सिन्धुमालतीपाराः ।
उत्तरपाण्ड्यमहेन्द्राद्रिविन्ध्यमलयोपगाश्चोलाः ॥ १० ॥
द्रविडविदेहान्ध्राश्मकभासापुरकौङ्कणा. समन्त्रिषिका ।
कुन्तलकेरलदण्डककान्तिपुरम्लेच्छसङ्करजा ॥ ११ ॥
नासिक्यभोगवर्धनविराटविन्ध्याद्रिपार्श्वगा देशाः ।
ये च पिबन्ति सुतोया तापी ये चापि गोमतीसलिलम् ॥ १२ ॥
लौहित्य सिन्धुनद सरयूर्गम्भीरिका रथाह्वा च ।
गङ्गाकौशिक्याद्या· सरितो वैदेहकाम्बोजा ॥ १६ ॥
मथुराया पूर्वार्ध हिमवद्गोमन्तचित्रकूटस्थाः ।
सौराष्ट्रसेतुजलमार्गपण्यबिलपर्वताश्रयिण· ॥ १७ ॥
चरपुरुषकुहकजीवकशिशुकविशठसूचकाभिचाररताः ।
दूतनपुंसकहास्यज्ञभूततन्त्रेन्द्रजालज्ञाः ॥ १९ ॥
✓सिन्धुनदपूर्वभागो मथुरापश्चार्धभरतसौवीराः ।
स्रुघ्नोदीच्यविपाशासरिच्छतद्रूरमठसाल्वाः ॥ २१ ॥
त्रैगर्तपौरवाम्बष्ठपारता वाटधानयौधेया ।
सारस्वतार्जुनायनमत्स्यार्द्धग्रामराष्ट्राणि ॥ २२ ॥
तक्षशिलमार्तिकावतबहुगिरिगान्धारपुष्कलावतकाः ।
प्रस्थलमालवकैकयदाशार्णोशीनरा· शिबय ॥ २६ ॥
ये च पिबन्ति वितस्तामिरावतीं चन्द्रभागसरित च ।
रथरजताकरकुञ्जरतुरगमहामात्रधनयुक्ता· ॥ २७ ॥
आनर्तार्बुदपुष्करसौराष्ट्राभीरशूद्ररैवतका· ।
नष्टा यस्मिन्देशे सरस्वती पश्चिमो देश ॥ ३१ ॥
कुरुभूमिजा प्रभास विदिशावेदस्मृतीमहीतटजा· ।
खलमलिननीचतैलिकविहीनसत्त्वोपहतपुंस्त्वाः ॥ ३२ ॥
गिरिदुर्गपह्लवश्वेतहूणचोलावगाणमरुचीना ।
प्रत्यन्तधनिमहेच्छव्यवसायपराक्रमोपेता ॥ ३८ ॥

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cf. also the quotations from पराशर in Bhattotpala's commentary *ad loc.*

cf. also महेन्द्रो मलय सह्य· शुक्तिमान् ऋक्षपर्वत ।
विन्ध्यश्च पारियात्रश्च सप्तात्र कुलपर्वताः ॥
भारतस्यास्य वर्षस्य नव भेदान्निशामय ।
इन्द्रद्वीपः कशेरुमान् ताम्रपर्णो गभस्तिमान् ॥

नागद्वीपस्तथा सौम्यो गन्धर्वस्त्वथ वारुण ।
अयं तु नवमस्तेषा द्वीप सागरसवृत ॥
योजनाना सहस्रं तु द्वीपोऽयं दक्षिणोत्तरात् ।
पूर्वे किराता यस्यान्ते पश्चिमे यवना स्थिता. ॥
ब्राह्मणा क्षत्रिया वैश्या मध्ये शूद्राश्च भागश. ।
इज्यायुधवणिज्याद्यैर्वर्तयन्तो व्यवस्थिता ॥
शतद्रूचन्द्रभागाद्या हिमवत्पादनिर्गता ।
वेदस्मृतिमुखाद्याश्च पारियात्रोद्भवा मुने ॥
नर्मदासुरसाद्याश्च नद्यो विन्ध्याद्रिनिर्गता. ।
तापीपयोष्णीनिर्विन्ध्याप्रमुखा ऋक्षसम्भवाः ॥
गोदावरीभीमरथीकृष्णवेण्यादिकास्तथा ।
सह्यपादोद्भवा नद्य स्मृता पापभयापहा ॥
कृतमालाताम्रपर्णाप्रमुखा मलयोद्भवा ।
त्रिसामाचर्षिकुल्याद्या महेन्द्रप्रभवा स्मृता ॥
ऋषिकुल्याकुमाराद्या शुक्तिमत्पादसम्भवा ।
आसा नद्युपनद्यश्च सन्त्यन्याश्च सहस्रश. ॥
तास्विमे कुरुपाञ्चाला मध्यदेशादयो जना ।
पूर्वदेशादिकाश्चैव कामरूपनिवासिन. ॥
पुण्ड्राः कलिङ्गा मगधा दाक्षिणात्याश्च सर्वशः ।
तथापरान्ता सौराष्ट्रा शूराभीरास्तथार्बुदा ॥
कारूषा मालवाश्चैव पारियात्रनिवासिनः ।
सौवीरा सैन्धवा हूणा शाल्वा शाकलवासिनः ॥
मद्रारामास्तथाम्बष्ठा पारसीकादयस्तथा ।
आसा पिबन्ति सलिलं वसन्ति सरिता सदा ।
समीपतो महाभागा हृष्टपुष्टजनाकुला ॥

विष्णुपुराण II, 3.

Vinayachandra enumerates 84 countries in his काव्यशिक्षा.

'चतुरशीतिर्देशाः गौडकन्यकुब्जकौल्लाककलिङ्गाङ्गवङ्गकुराङ्गचाल्यकामाक्षओड्रपुण्ड्रोडीशमालवलोहितपश्चिमकाछवालभसौराष्ट्रकङ्कणलाटश्रीमालार्बुदमेदपाटमरुवरेन्द्रयमुनागङ्गातीरान्तर्वेदिमागधमध्यकुरुकाहलकामरूपकाश्यवन्तीपापान्तककिरातसौवीरऔशीरवाकाणोत्तरापथगुर्जरसिन्धुकेकाणनेपालटक्कतुरुष्कताइकारवर्वरजर्जरकाश्मीरहिमालयलोहपुरुषश्रीराष्ट्रदक्षिणापथसिघचौलकौशलपाण्डुअन्ध्रविन्ध्यकर्णाटद्रविडश्रीपर्वतविदर्भधाराउरलाजीतापीमहाराष्ट्रआभीरनर्मदातटद्वीपदेशाश्चेति ।'

also हीरूयाणीत्यादि षट्कम् । पत्तनादि द्वादशकम् । मातरादिश्चतुर्विंशति । वड्ढ इत्यादि षट्त्रिंशत् । भालिज्जादि चत्वारिंशत् । हर्षपुरादि द्विपञ्चाशत् । श्रीनारप्रभृति षट्पञ्चाशत् । जम्बूसरप्रभृति षष्टिः । पड्वाणप्रभृति षट्सप्तति । दर्भावतीप्रभृति चतुरशीति. । पेटलापद्रप्रभृति चतुरुत्तरशतम् । षदिरालुकाप्रभृति दशोत्तरं शतम् । भोगपुरप्रभृति षोडशोत्तरशतम् । धवलक्कप्रभृति पञ्चशतानि । माहडवासाद्यमर्धाष्टमशतम् । कौङ्कणप्रभृति चतुर्दशाधिकानि चतुर्दशशतानि । चन्द्रावतीप्रभृति अष्टादशशतानि । द्वाविंशतिशतानि महीतटम् । नवसहस्राणि सुराष्ट्राः । एकविंशतिः सहस्राणि लाट-

देश· । सप्ततिसहस्राणि गुर्जरो देश· पारतश्च । अष्टादशलक्षाणि ब्राह्मणपाटकम् । नवलक्षाणि डाहलाः । अष्टादशलक्षाणि द्विनवत्यधिकानि मालवो देश. । षड्विंशल्लक्षाणि कन्यकुब्जः । अनन्तरमुत्तरापथं दक्षिणापथं चेति ।

Hemacandra in his अभिधानचिन्तामणि explains the names of countries as follows.—

प्राग्ज्योतिषा· कामरूपा मालवाः स्युरवन्तयः ।
त्रैपुरास्तु डाहला स्युश्चैद्यास्ते चेदयश्च ते ॥

वङ्गास्तु हरिकेलीया अङ्गाश्चम्पोपलक्षिता ।
साल्वास्तु कारकुक्षीया मरवस्तु दशेरका· ॥

जालन्धरास्त्रिगर्ता स्यु· तायिकास्तर्जिकाभिधा
कश्मीरास्तु माधुमताः सारस्वता विकर्णिका ॥

वाहीकाष्टक्कनामान वाल्हीका वाल्हिकाह्वया ।
तुरुष्कास्तु साखय स्यु कारूषास्तु बृहद्गृहाः ॥

लम्पाकास्तु मुरुण्डा स्यु· सौवीरास्तु कुमालका· ।
प्रत्यग्रथास्त्वहिच्छत्रा. कीकटा मगधाह्वयाः ॥

औड्रा केरलपर्याया. कुन्तला उपहालकाः ।

अभिधानचिन्तामणि 4. 22-27.

Jayamangala in his commentary on the वात्स्यायनकामसूत्र locates the various countries as under :—

वङ्गा लौहित्यात् पूर्वेण । अङ्गा महानद्या पूर्वेण । कलिङ्गा गौडविषयाद्दक्षिणेन । वाह्लीकदेश्या उत्तरापथिका । आवन्तिका उज्जयिनीदेशभवाः । ता एवापरमालव्यः । पश्चिमसमुद्रसमीपेऽपरान्तदेश. । अपरमालवपश्चिमेन लाटविषय । नर्मदाया दक्षिणेन देशो दक्षिणापथ । तत्र कर्णाटविषयात् पूर्वेणान्ध्रविषय । नर्मदाकर्णाटविषययोर्मध्ये महाराष्ट्रविषय । कर्णाटविषयाद्दक्षिणेन द्रविडविषय । कोङ्कणविषयात् पूर्वेण वनवासविषय ।

For the description of the countries lying on the way from Ceylon to Ayodhya, see his own बालरामायण (X, 26-96).

For the modern equivalents of these places, see Cunningham's 'The Ancient Geography of India',' 'The Geographical Dictionary of Ancient and Mediœval India" by N. L. Dey, and "The Original Inhabitants of India" by G Oppert.

For products *cf.* स्थलपथेपि हैमवतो दक्षिणापथाच्छ्रेयान्, हस्त्यश्वगन्धदन्ताजिनरूप्यसुवर्णपण्यास्सारवत्तरा इत्याचार्याः । न इति कौटिल्य· । कम्बलाजिनाश्वपण्यवर्जाः शङ्खवज्रमणिमुक्तासुवर्णपण्याश्च प्रभूततरा दक्षिणापथे ' कौटिलीयं अर्थशास्त्र p. 298.]

Page. 95.

ll. 1–2. In this verse the figure विरोधाभास is shown by the words अपूर्व etc.

*[l. 5. एकं ज्योतिर्दृशौ (सूर्यशतक. 13)

l. 10. MSS of विवेक read दशदिक्कूटपर्यन्त.]

l. 11. स्थूललक्ष्य=one who cannot observe minutely.

*[l. 14. Viveka reads द्विधा च दिग्व्यवहारः]

ll. 12–14. विवक्षापरतन्त्रा=depending on the desire of the speaker. When an astronomer explains the position of directions, he takes recourse to the position of heavenly bodies such as Citrā, Svātī, Dhruva, etc. The direction east is decided by seeing the intermediate distance between the two stars चित्रा and स्वाती.

Here the word चित्रास्वात्यन्तर denotes also the day on which the sun's position is between these two stars. That day is known as विषुवान् when the day and night are equal. There are two such days in a year and they are known as चैत्र or शारदसम्पात and रैवत or वसन्तसम्पात. Only on these two days the sun's position is exactly to the east of the earth at the time of rising, and exact west at the time of setting. In all the other days of the year the sun rises either to the north or to the south in the eastern horizon and the day or night is either longer or shorter according as it is either the Summer Solstice or the Winter Solstice People in ancient days used to determine the correctness of the eastern direction by the rise of the sun on the विषुवत् day when the sun rises between the चित्रा and स्वाती constellations, or in other words, when he is in the last degrees of the sign of Virgo. Kātyāyana and his commentator Karkācārya, for instance, have adopted this method of चित्रास्वात्यन्तर to determine the correctness of the eastern direction for the Vedic rites.

cf: समे शङ्कुं निखाय शङ्कुसम्मितया रज्ज्वा मण्डलं परिलिख्य यत्र लेखयोः शङ्कग्रच्छाया निपतति तत्र शङ्कुं निहन्ति । सा प्राची । (कात्यायनशुल्बसूत्र २.)

दक्षिणायने तु चित्रां यावदादित्य उपसर्पति । उदगयने स्वातीमिति । विषुवतीये त्वह्नि

चित्रास्वात्योर्मध्ये एवोदयः । अतस्तन्मध्ये शङ्कुगतैव च्छाया भवति + + + + अपि चाभियुक्तो-पदेशः "चित्रास्वात्योरन्तरालं प्राची" इति । न तदन्तरालमादित्यो जहाति । (कर्कभाष्य. २)

*[l. 17. द्वित्रै (विद्धशाल. I. 11.)

ll. 21–22. For वियासुः and जिहासुः MSS of विवेक read वियासन् and जिहासन् ।

l. 23. पश्य पश्चिमदिगन्तलम्बिना (कुमार. VIII. 32)]

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*[l. 1. अस्त्युत्तरस्याम्-(कुमार 1.1)

l. 6. यादांसि. (बालरामायण VII. 45)]

l. 7. Printed editions of the Bālarāmāyaṇa read as वामेन चन्दन-गिरेरुत दक्षिणेन ।

*[l. 14. Read उत्तरादावप्युत्तरदिगभिधानम् ।

l. 15. तत्रागारम् (मेघदूत. II. 12)]

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l. 3. मुरल is a country situated in the southern part of India according to the geography given on page 93. l. 26.

l. 7. For the country of the Yavanas situated in the western India, see page 94. l. 5.

ll. 9–12. The readings of this verse in the Viddhasālabhañjikā (1–25) and the Bālarāmāyaṇa (5–38) are given below for comparison. Viddhas'ālabhañjikā:

साम्यं सम्प्रति सेवते विचकिलं षाण्मासिकैर्मौक्तिकै·
बाह्लीकीदशनव्रणारुणतरैः पत्रैरशोकश्चित ।
भृङ्गालम्बितकोटि किंशुकमिदं किञ्चिद्विवृन्तायते
माञ्जिष्ठै· स्तबकैश्च पाटलतरोरन्यैव काचिल्लिपि. ॥

Bālarāmāyaṇa –

सूते संप्रति दुग्धमुग्धसुभगं पुष्पोद्गमं मल्लिका
बाह्लीकीदशनव्रणारुणदलै. पत्रैरशोकोऽर्चित. ।
भृङ्गीलङ्घितकोटि किंशुकमिदं किञ्चिद्विवृन्तायते
माञ्जिष्ठैर्मुकुलैश्च पाटलतरोरन्यैव काचिल्लिपि· ।

Here Rājas'ekhara seems to have introduced a change in his own verse to suit the context.

l. 15. Hastināpura, where Kurupāṇḍavas ruled, is situated in the Madhyades'a according to its situation mentioned on page 94.l.17.

l. 18. The same verse युधिष्ठिर etc may be taken to show मध्यदेश्यश्यामता also, as poets do not differentiate the two colours कृष्ण and श्याम according to the statement made in कविसमय. *see* p 84. l. 23.

ll. 21–22. Construe –उत्तरकोसलेन्द्रपुत्र्या. तव नवनवनीतपिण्डगौरे अलिके प्रतिफलत् मृगाङ्कबिब मृगमदपत्रनिभेन लाञ्छनेन अवगतम् ।

Here the word नवनवनीतपिण्डगौरे shows the colour of a woman belonging to मध्यदेश.

*[l. 25. कपोले जानक्या (हनुमन्नाटक. III. 50.)] The MS. B. and two MSS of विवेक read स्मरस्मेरः स्फारोड्डमरपुलकं वक्त्रकमलम् । The reading of the A. MS. is adopted in the text.]

ll. 25–26 The Videha country is included in the list of countries in the eastern part of India. The colour of Jānakī therefore is expected to be black or कृष्ण. But she is described here as white or गौर because she belonged to a royal family. This verse is also found in the drama Mahānātaka or Hanumannātaka, and describes the state of Rāma's mind when he was awaiting the arrival of the army of Khara and his brothers at Pañcavatī. From this quotation, found originally in the Mahānātaka and quoted subsequently by Rājaśekhara, it should not be presumed that the text of the Mahānāṭaka as available to-day is the genuine one, or was composed before the Kāvyamīmāmsā. The drama as at present available seems to be a compilation of verses pertaining to the story of Rāma by a later writer who flourished in the 10th century or later. The present drama contains verses of early dramatists such as Bhavabhūti, Rājaśekhara and others, and it is thus reasonable to suppose that the author flourished a little after the time of Rājaśekhara. The verse पृथ्वि स्थिरा भव of the Bālarāmāyaṇa (1–48) occurs in the Mahānātaka (1–29) and the verse चूडाचुंबितकङ्कपत्र etc of Bhavabhūti appears in the Mahānātaka (2–3). It cannot, however, be denied that there was a Mahānātaka quite different from the available text because some writers on dramaturgy cite a Mahānātaka as one of the best dramatic compositions. S'āradātanaya, for instance, in his Bhāvaprakāśana gives the description of the Mahānātaka thus:–

सर्ववृत्तिविनिष्पन्नं सर्वलक्षणसंयुतम् । समग्रं तत्प्रतिनिधि महानाटकमुच्यते ॥

P. 241–5.

तद्रामोऽहं यदीत्यादि महानाटककल्पितम् ।

P. 279–22.

It cannot, therefore, be definitely said that this verse कपोले etc. formed part of the gunuıne and the orıgınal Mahānātaka composed earlier than the Kāvyamīmāmsā. It is also possıble that it belonged to some other drama dealıng with the Rāma-story which was composed earlıer than the Kāvyamīmāmsā and later on added to the Mahānāṭaka

Construe this verse thus –

जानक्याः करिकलभदन्तद्युतिमुषि कपोले स्फारोड्डमरपुलकं वक्त्रकमलं स्मरस्मेर·मुहु पश्यन् etc.

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ll. 3–4. Rukmiṇī, the daughter of the king of Vidarbha, is expected to be of black complexıon as the Vıdarbha country is included ın the southern Indıa. But, here, she ıs descrıhed as गौर or पाण्डु because she belonged to a royal family.

l. 5. एवमन्यदपि etc. Hemacandra quoted the whole chapter upto thıs lıne wıthout expressıng his indebtedness to Rājaśekhara but omıted the two verses. निगदित etc ın his Vıveka.

ll. 6–9. It is said here that any descrıptıon contrary to the geographıcal peculıarities of any country ıs considered as a blemish in composıtion and, therefore, poets are advised to be careful in avoıdıng this Doṣa ın theır works

cf. Bhāmaha 4,29–30, Daṇḍın 4,40–44 and Vāmana 2,2,23.

तदुदाहृतयस्तु दोषेषु । Instances of देशविरोध are ıllustrated by the author ın the chapter dealıng with the blemishes of composıtıon or the 16th Adhıkarana of the Kāvyamīmāmsā This passage also shows that Rājaśekhara, intended to complete this Kāvyamīmāṁsā in 18 Adhikaraṇas as enumerated in the first page of this work.

सूत्रित । Thıs word also indicates that the author's intentıon was to wııte this work ın the form of Sūtıas on the model of the Arthaśāstra and the Kāmasūtra.

भुवनकोशम् । According to the lıst of subjects gıven on p. 2. 1. 4., Bhuvanakosa seems to be the subject-matter of the last chapter of this Adhıkarana कविरहस्य, and it immedıately follows देशकालविभाग of 17th and 18th chapters. But instead of that, Kālavibhāga is treated as the last subject and the chapter–colophon also shows that the first Adhıkarana कविरहस्य ends with the chapter on Kālavibhāga. It may, therefore, be surmısed that probably there were some more Adhyāyas dealıng wıth the Bhuvanakośa even after

the Kālavibhāga chapter in order to complete the first Adhikarana, and these are irretrievably lost to us just as the other 17 Adhikaraṇas. This Bhuvanakośa does not seem to be a separate work of Rājaśekhara because he mentions this as a part of the Kāvyamīmāmsā, and also because the author is known to have composed only six works as mentioned in the Bālarāmāyaṇa. *cf.* विद्धि नः षट् प्रबन्धान्। 1–12. Such being the case, the Bhuvanakośa cannot be included in this list of six works, and it is very improbable that Rājaśekhara should compose an independent work by name Bhuvanakośa in addition to this voluminous work Kāvyamīmāmsā. The following six works may be taken as his composition: the four dramas, the Kāvyamīmāmsā and the Haravilāsa Kāvya. For detailed information, *see* introduction.

Adhyāya XVIII.

l. 13. This line is not found in any of the MSS of this work. On the authority of Hemacandra who quoted the whole chapter in the same order in his Kāvyānuśāsanaviveka, this line has been added on to the text.

*[l. 14. काष्ठा etc. *cf.* with this, the division of time in कौटिलीयार्थशास्त्र p. 108. Read समेते।]

ll. 14–15. This verse is found in the Vāyupurāna with slight modifications·

काष्ठा निमेषा दश पञ्च चैव त्रिंशच्च काष्ठा गणयेत् कलान्तम्।
त्रिंशत्कलश्चैव भवेन्मुहूर्तः तैस्त्रिंशता राज्यहनी समेते।

chapter 50–169.

In the Arthaśāstra the division of time is different:—

द्वौ त्रुटौ लव। द्वौ लवौ निमेष। पञ्च निमेषा· काष्ठा। त्रिंशत्काष्ठा· कला। चत्वारिंशत्कला नाडिका। द्विनाडिको मुहूर्तः। पञ्चदश मुहूर्तो दिवसो रात्रिश्च।

It may be noted that Kauṭilya states five Nimeṣas as equivalent to one Kāṣṭhā, and eighty Kalās as equivalent to one Muhūrta. But according to Vāyupurāna 15 Nimeṣas make one Kāṣṭhā while thirty Kalās make one Muhūrta.

ll. 16–25. Compare Arthaśāstra 2. 20. 38 on the subject of देशकालमान।

*[l. 21. The Viveka reads वर्धमानसोमशुक्लिमा and वर्धमान सोमकृष्णिमा.]

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*[l. 1. *Cf.* मधुश्च माधवश्च शुक्रश्च शुचिश्च नभश्च नभस्यश्चेषश्चोर्जश्च सहश्च सहस्यश्च तपश्च तपस्यश्चोपयामगृहीतोऽसि । तैत्तिरीयसंहिता. 1-4-14-1.]

ll. 1-3. The names नभानभस्य etc. are Vedic terms for twelve months.

l. 4. पूर्वो वायुः । The wind originates in the eastern horizon.

The Ācāryas think that the wind originates from the west in the rainy season, and that by the eastern wind the clouds are dispersed and therefore the rains are obstructed.

ll. 7-8. अम्भोभृत=filled with water.

वारुणा=belonging to the west, the direction assigned to the god Varuṇa.

*[l. 10.पैरस्त्यस्तोयदर्तो । सूर्यशतक. 55. There the reading is पावन.].

l 22. सारी=full of the essence.

*[l. 24. लम्पाकीनां (बालरामायण 5-35).]

ll. 24-27. Rājaśekhara seems to have changed the reading of this verse from the version adopted by him in his Bālarāmāyaṇa in order to suit the present context.

The last line in the Bālarāmāyaṇa reads·—हैमना वान्ति वाताः ।

According to the list of countries given above on page 94, the countries Limpāka, Valhava and Kulūta mentioned in this verse, are situated in the northern part of India.

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l. 5. Reading मिलितमलयज seems to be better than मलितमलयज· and it means that the southern wind comes in contact with the products of the Malaya mountains.

सीमन्तिनीनाम्, must be connected with मानचौरः ।

l. 11. वीतार्णसाम्=bereft of water.

l. 15. कुकूलम्=a fire made of chaff.

l. 16. कार्शानवै =weapon made of fire.

l. 17. Here Rājaśekhara describes the six seasons of the year and enumerates the customs adopted in those seasons, and asks poets to follow the same method in their poetry. He also records the

effects on the natural and seasonal changes on the produce of the country and on men, women and animals. He further describes the seasonal changes as recorded by early poets, and the practices of civilized people and rich men during these seasons

l. 18. The fact that the Balākās or cranes conceive under the influence of the clouds and that the growth of bamboos is dependent on the clouds, is handed down by tradition alone and is alluded to by the early poets.

cf. मेघाभिकामा परिसंपतन्ती संमोदिता भाति बलाकपङ्क्तिः ।

Rāmāyana.

गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ।

Meghasandeśa. 9.

गर्भं बलाका दधतेऽभ्रयोगान्नाके निबद्धावलय. समन्तात् ।

Karnodaya.

l. 24 This remark चकोरहर्षी seems to be new inasmuch as the Cakoras are known traditionally to feel happy in a moon-lit night but not in the rainy season, or is it a scribe's error for the word मयूरहर्षी ?

यतिचारचौर·=because during the rainy season the Yatis are not allowed to wander under the laws of the Dharmaśāstra.

*[l. 26. MSS. B. and C. of Viveka read किल कामिनीभि.]

l. 26. The reading किल कामिनिभिः seems to be better than करिकामिनिभिः for the context.

l. 27. चतुः समम् । An unguent in which the four things, sandal, agallochum, saffron and musk are mixed. The things mentioned in this verse are the primary luxuries of the rainy season.

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l. 1. The चातक birds are believed to drink only the rain-water.

l. 4. विषम्=water.

l. 8. घर्मात्यय =the end of summer.

l. 10. Peacocks are known to become happy at the sight of the clouds or in the rainy-season but not when the clouds disappear in Autumn. But, here in the description of the S'arat season the reading गर्जयन्ती विमदान् मयूरान् seems to go against the tradition.

The reading तर्जयन्ती is, therefore, suggested here and this means that the S'arat season threatens the peacocks by removing the clouds. The reading द्रागर्जयन्ती is also suited to the context.

*[l. 20. चन्द्रिकांशुनीलावभासम् may be taken as one phrase.

l. 21. विवेक reads सुरेभवीथी दिवि सावतारा ।]

l. 21. The meaning of this line is not quite clear. सुरेभ refers to Airāvata the elephant of India. The reading of the Kāvyānuśāsanaviveka दिवि सावतारा suggests the meaning that a row of stars begins to appear in the sky.

l. 25. बुध्यते च etc. mean that god Visnu gets up from his sleep on the day of उत्थानैकादशी while आषाढैकादशी is known as देवशयनैकादशी or the day on which Viṣnu goes to sleep.

l. 26. कलमा =the first paddy crop.

l. 27. The old आमलक is preferable for medicinal purposes. This verse केदार एव etc. is quoted in the S'uktimuktāvali (G. O. S. edition, p. 229) with the remark कस्यापि.

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ll. 1–2. Both the words एर्वारुक and त्रपुसीफल mean cucumber.

*[l. 7. तीक्ष्णम् attributed to Bhāsa in S'ārngadharapaddhati p. 593.

ll. 9–10. चित्तमन्तः instead of धर्मचिन्ता, पङ्कः instead of पङ्कम् are the different readings.]

ll. 7–10. This verse also is quoted in the Sūktimuktāvali. The reading धर्मचित्तम् seems to be better than धर्मचिन्ता. Read पङ्कः for पङ्कम्.

l. 11. नद्यो वहन्ति is quoted in the Sūktimuktāvali as anonymous.

*[l. 14. Read मीनानुसारिबकदत्तकरालफाला]

l. 14. फाल=tilling.

*[l. 20. द्वित्रि is attributed to कालिदास in सुभाषितमुक्तावली.

l. 26. वराहवर्ध्राणि नवौदनानि may mean rice cooked along with the flesh of a boar].

l. 26. वराहवर्ध्राणि etc. Rājaśekhara seems to describe here the habits of uncivilized people. Similar description is found on page 39 lines 8–9 of this work. *Cf.*

इक्षुदण्डस्य मण्डस्य दध्नः पिष्टकृतस्य च ।
वाराहस्य च मासस्य सैष गच्छति फाल्गुनः ॥

The word वराहवर्माणि seems to mean वराहमांस ।

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l. 6. त्रिशङ्कु is a star which is believed to represent the king Triśaṅku of Ayodhyā who rose to heaven by the spiritual power of Viśvāmitra. This star becomes visible in this season.

l. 9 खाण्डवः=sugar-candy

l. 13. The word हेमन्तधर्मा is grammatically correct according to the rule 'धर्मादनिच् केवलात्' 5-4-124 of Pānini.

l. 18. पृथुरतक्लमपीतशीतम् । This word may be taken as an adverbial clause to स्वपन्ति or an adjective to रजनी when it is changed to ०शीताम् ।

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l. 3. सौभाग्यम् etc. This idea is derived from the verse of Vālmīki quoted already in this work. p. 71. l. 6.

Cf:—रविसङ्क्रान्तसौभाग्यस्तुषाराविलमण्डलः ।
निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ॥

Rāmāyaṇa 3. 16. 13.

The purport of this verse is as follows:—The faculty of pleasing every-one belongs naturally to the moon; the sun seems to be endowed with this faculty in winter days, and consequently, the moon is deprived temporarily of the faculty of pleasing all in winter nights.

l. 5. सिद्धार्थयष्टि=the plant of the white mustard.

l. 15. दरिद्रनिन्द्यः । Because poor people do not possess sufficient clothing to protect themselves in winter.

*[l. 17. अभिनववधू attributed to मालवरुद्र in औचित्यविचारचर्चा and to भास in सुभाषितहारावलि, found also in सरस्वतीकण्ठाभरण. The first Pāda is found in वामनालङ्कार too.]

l. 24. पृथ्वीमपि=though quite large.

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ll. 5-6. The worship of Gaurī and the love-god or Manmatha is introduced here.

l. 11. माहारजनांशुक=clothing with golden embroidery.

ll. 23-26. The purport of this verse is that ladies learn from the spring how to twist their hair into a braid on seeing the Mādhavī buds which grow on the advent of the spring; also, how to speak sweetly on hearing the sweet tone of the cuckoos and to worship Manmatha with the flowers of Damanaka tree.

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ll. 1-4. For similar description, compare :—

कुरवक कुचाघातक्रीडारसेन वियुज्यसे etc.

Kāvyamīmāmsā p. 73. l. 10.

and मुखमदिरया पादन्यासै· विलासविलोकितैः
बकुलविटपी रक्ताशोकस्तथा तिलकद्रुम· ।

Ibid. p. 73. ll. 14-15.

l. 9. गूवाक·=the betel-nut tree.

l. 10. हिन्ताल=a kind of palm tree.

*[l. 24. Read सक्तुधाने]

l. 24. सक्तुपान=a drink prepared with rice-flour. शुचौ=in the months of Jyeṣtha and Āṣāḍha.

l. 25. प्रगे=early in the morning.

l. 26. कायमान=a hut.

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l. 2. सुष्टियोगः=handy combination, i. e. materials easily available to alleviate the heat of the summer.

l. 20. उच्चारघट्टघटिकावलयाः=a row of pitchers creating noise at the entrance of the wells.

l. 25. रसाला=curd mixed with sugar and spices. Known also as श्रीखण्ड.

सहकाररसान्विता=to which the essence of the mango fruit is added.

l. 26. जलभक्तम्=cooked rice mixed with water.

मन्थाः=curd which has been churned.

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l. 1. मृगलावरसाः=essence of deer and the Lāva birds.

l. 4. तार=a big pearl.

*[l. 18. च्युतसुमनसः attributed to मालवकुवलय in औचित्यविचारचर्चा; quoted in वामनालङ्कार. III. 2, 5. There the second pāda is मलयमरुतः सर्पन्तीमे वियुक्तधृतिच्छिद । The Vrtti runs as: ऋतुसन्धिप्रतिपादनपरेऽत्र द्वितीयपादे प्रक्रमभेद । एवं द्वितीयपाद पठितव्य 'मनसि च गिर बध्नन्तीमे किरन्ति न कोकिला. ।]

l. 20. Construe सवितु· मरीचयः शीतोल्लासं लुनन्ति । नच क्रमोदयदायिनीं जरठता· मालम्बन्ते ।

Ksemendra explains in his Aucityavicāracarcā the meaning of this verse in the following passages .—

अत्र शिशुतरवसन्तकान्तोपवननवरसोल्लाससूच्यमानमनसिजोत्कण्ठावर्णनायामृतुसंधिसमुचिताः कुन्दा कुसुमावसानशून्यतनवः, किंशुकाशोकाः कलिकोद्गमभरालसा , मनसि कोकिला कलकूजितान्यनुसन्दधति, रवेर्मरीचय. शीतोल्लासमथ च निवारयन्ति नच सन्तापदायिनी प्रौढतामालंबन्ते ॥'

l. 23. This verse appears also in the Viddhasālabhañjikā of our author (1–23).

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*[l 2. साम्यम् *Cf.* विद्धशालभञ्जिका. 1–25]

l 2. The first line alone of this verse is taken from 1–25 of the Viddhasālabhañjikā, while the other three lines are newly composed in order to suit the context.

*[l. 9. खं वस्ते quoted in सरस्वतीकण्ठाभरण II.]

ll. 9–12. In this verse the commencement of the rainy season is described. Here the blossoming of the lotus which happens in summer, is described as continued in the rainy season also.

ll. 14–19. Here Rājaśekhara states some other signs of previous seasons which are described as continued in subsequent seasons. Here धूलीकदम्ब, a sign of the summer, is described in this verse to represent धाराकदम्ब of the rainy season. In this verse all adjectives apply to the subject represented by the word समरवारिधरागमस्य ।

ll. 20–25. Here it is stated that the Jātī flower which is known in the rainy days as कार्दमी or 'muddy', continues blossoming even in Autumn when its fragrance is enriched.

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ll. 1–2. In this verse, the commencement of S'arat and a new-comer from his wanderings, are described as similar by the उपमा and श्लेष figures of speech. Here the days of S'arat season are stated as similar to the legs of the new-comer.

l. 4. Bāṇa, Āsana and Kuruntakas represent different kinds of plants.

*[l. 7. द्वादशमासः । *cf.* पञ्चपादं पञ्चर्तवः.........हेमन्तशिशिरावेकीकृत्येयं कल्पना । शङ्करभाष्य on प्रश्नोपनिषद् 1. 11.]

l. 7. All the signs of Hemanta are here said to continue even in S'iśira, as these two are not generally considered as separate seasons.

l. 9. सुरभिः=the spring or वसन्त.

The three verses beginning from गेहे वाहीकयूनाम्, illustrate an instance of descriptive method in which the signs of Hemanta and S'iśira are said to continue even in the spring.

ll. 11-14. In this verse, the flowers of दमनक etc., are described as continued even in the spring.

ll. 17-18. Construe.—श्रवणकटु रटत् नवमधुपटलीलम्पटं षट्पदानां चक्रं कर्पटेन धुन्वन् सोत्कण्ठः अभ्येति ।

*[l. 19. धुनानः कावेरीं quoted in सदुक्तिकर्णामृत (1-457)]

ll. 24-25. Here, the signs of the spring and the winter are described as continued in the summer.

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*[l. 1. कर्णे स्मेरं शिरीषम् (बालरामायण. 5. 26)]

l. 2. कलाची=fore-arm.

The Bālarāmāyana reads the second line as :—कण्ठे माला विशाला वपुषि च नलिनीमूलकाण्डा कलापाः ।

But the reading found here seems to be better than that of the Bālarāmāyaṇa.

l. 9. एवमुदाहरणान्तराणि ।

For the other examples illustrating natural sceneries of different countries and the costume and manners of ladies inhabiting them, a reference may be made to the author's other works such as the Bālarāmāyana, Karpūramañjarī, Viddhaśālabhañjikā and Bālabhārata where he has exhibited his profound knowledge of the subject, particularly, of the seasonal changes and the topography of the different parts of India.

ll. 10-11. Here Rājaśekhara says that the commencement, development and continuation of the different seasons are described

here only in a very concise form, and that the other characteristics of the seasons, therefore, should be imagined by the poets themselves.

नामग्राहं कियद्ब्रूम.। The author regrets here his inability to deal in detail with everything that he happened to know. This testifies to his vast knowledge and his love of the subject. It may further be said that there is no other work in the Sanskrit literature, superior to this portion of the Kāvyamīmāmsā on the subject of the description of the different seasons. The inferiority of such works as the Ṛtusaṁhāra will be quite apparent when it is compared with this chapter.

ll. 12–13. Here the author advises other poets not to record their observations indiscriminately in their compositions but to adopt only the method followed by the early poets as their chief guide while describing.

l. 14. Rājaśekhara wants to close this chapter on seasons and their divisions after noting down two more points regarding the flowers and fruits which also belong to the main theme of this chapter. According to Rājaśekhara flowers are required to serve six different functions, such as:—(1) शोभा beauty (2) अन्धस् food (3) गन्ध smell (4) रस essence (5) फलम् fruits (6) अर्चनम् worship. There is no seventh function to be served by them except to wither and decay in the forest.

ll. 16–23. A period of four months is to be allowed by poets while describing the process of transformation from a flower to a ripened fruit. This period of four months refers only to the case of the flowers of the trees and not to those of the creepers in which case the period of maturity is two months only.

ll. 24–25. Here Rājaśekhara classifies fruits under six heads according to their form. The word व्याज here means pretence. In every fruit the kernel is hidden in the useless and rough skin and this is what is known as pretence. This pretence also varies in six ways by its position in the fruits, either inside or out-side or in both places, and so on. All fruits are divided into six groups following the nature of the pretence of the fruits.

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ll. 1–4. The fruit of the Lakuca tree has व्याज only in the middle and all other portions of it are useful. This fruit may be like the Ciku (चिकु) fruit of the present day.

Mocā or plantain has its व्याज only on the skin.

Āmra or mango fruits have their व्याज both in the seed as well as in the skin, and the fruit ककुभ has the व्याज everywhere. This seems to be the fruit of the अर्जुन tree.

The Panasa fruit has many व्याज both in and out, and, therefore, it is called बहुव्याज । नीलकपित्थ seems to be a variety of the Kapittha fruit and it has no व्याज anywhere.

ll. 5–8. Here Rājaśekhara advises poets to take more care to keep up the propriety (औचित्य) in description than the rules of poetics. For example, all the different seasons should not be, as a rule, described together in one particular place, but one or two only may be dealt with in different places in the composition, not necessarily in the same order as the seasons appear.

ll. 9–10. अवधान is शक्ति or Piatibhā.

Cf. अवधानातिशयवान् रसे तत्रैव सत्कविः ।
त्वेत्तस्मिन् प्रमादो हि झगित्येवोपलक्ष्यते ॥

Dhvanyāloka. 3–29.

ll. 11–12. Here the author mentions the subject of this chapter as the division of time, and states that due to the lack of accurate knowledge, poets are apt to be confused while handling this subject. An accurate knowledge of this subject often makes poets superior.

*[l. 13. राजशेखर. The following verse in सरस्वतीकण्ठाभरण containing the name राजशेखर seems to have been taken from his हरविलास.

अष्टपत्रमेव कविनामाङ्कं यथा—

"रातावद्याधिराज्या विसररसविद्याजवाक् क्ष्मापकारा
राका पक्ष्माभशेषा नयननयनस्वा रवया स्तव्यमारा ।
रामा व्यस्तस्थिरत्वा तुहिननहितुः श्रीः करक्षारधारा
राधा रक्षास्तु मह्यं शिवममवशिव्यालविद्यावतारा ॥"

निर्दिष्टाष्टदलन्यासमिदं पादार्द्धभक्तिभिः । अस्पृष्टकर्णिकं कोणै कविनामाङ्कमम्बुजम् ॥
तत्राङ्को राजशेखरकमल. । सरस्वतीकण्ठामरणे, द्वितीये-परिच्छेदे ।]

ll. 13–15. The colophon and the post-colophon statements, here, indicate the ending of the first section or Adhikarana of the Kāvyamīmāṁsā dealing with the Kavirahasya. In this connection it should be remembered that there must have been another chapter belonging to this Adhikaraṇa and dealing with the subject

of Bhuvanakośa as enumerated in the first chapter p. 2. l. 4 and which now seems to be lost. According to that statement: भुवनकोशः । इति कविरहस्यं प्रथममधिकरणम् इत्यादि । Bhuvanakośa seems to be the last subject dealt with in this Adhikarana. There is another passage also.

इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।
यस्तु जिगीषत्यधिकं पश्यतु मद्भुवनकोशमसौ ॥

(Kāvyamīmāṁsā p. 98. ll. 8–9.)

which confirms the above view. Some scholars hold that the Bhuvanakośa is a separate treatise of Rājaśekhara, but this does not appear to be correct for reasons already cited. It is, therefore, to be concluded that the last portion of the Kavirahasya dealing with the Bhuvanakośa as well as the other 17 Adhikaranas of the Kāvyamīmāmsā, as enumerated in the first chapter 'शास्त्रसङ्ग्रह' of this work, have been entirely lost. Very probably, the reason why this extent portion alone out of the bulky volume of 18 Adhikaranas of the Kāvyamīmāmsā has been preserved in the Jain Bhandars of the Patan town in the territory of Baroda Raj, is that the greater portion of this section is borrowed by the great Jain Ācāryas such as Hemacandrācārya, Vāgbhata and Māṇikyacandra in their Kāvyānuśāsanas and in the commentary on the Kāvyaprakāśa and, therefore, to prove the authenticity of the writings of their Ācāryas, the later Jain scholars might have taken more care to preserve this portion alone; or, it is also quite possible that only the extant portion of the Kāvyamīmāmsā was available when the Jain Bhandār Libraries were being organized. Another plausible explanation is that probably Rājaśekhara did not live to complete his Kāvyamīmāṁsā which was projected in 18 Adhikaranas—a very ambitious scheme, and the chapters available to-day is the portion which he could complete during his life-time.

Table showing the portions borrowed from the Kāvyamīmāṁsā.

Subject.	हेमचन्द्रकाव्यानुशासन-विवेक	वाग्भटकाव्यानुशासन and वृत्ति	काव्यमीमांसा
व्युत्पत्ति· (काव्यार्थयोनय)	अध्याय I p 5 l. 28, p. 6 l. 30 & p. 7 ll. 16–17	अध्याय I pp. 5–6	अध्याय VIII pp 35–41
प्रकृति. (अर्थव्याप्ति)	अध्याय III. pp. 122–123	अध्याय V pp. 60–61	अध्याय IX pp 42–44
उपजीवन–शिक्षा (हरणम्)	अध्याय I. pp. 8–10	अध्याय I. pp. 12–13	अध्याय XI, XII, XIII. pp. 56–64
कविसमय.	अध्याय I pp. 11–16	अध्याय I. pp. 7–12	अध्याय XIV, XV, XVI. pp. 78–89
देश·	अध्याय III. pp 126–130	अध्याय I. pp. 3–4	अध्याय XVII. pp. 89–98
काल	अध्याय III. pp. 130–135	अध्याय V pp. 65–67	अध्याय XVIII. pp 98–112

Vāgbhata has not borrowed wholly from Rājaśekhara like Hemacandra, but in some places has substituted his own and the verses of others and has summarised in prose the chapter on कालविभाग. The portions which seem to have been borrowed from this work by the authors of the Sarasvatīkanthābharana, S'rngāraprakāśa and the Bhāvaprakāśana are referred to in the Notes

A list of works which offered materials to Rājaśekhara in writing the Kāvyamīmāṁsā.

	Subject	Source of information.
1.	The story of Sārasvateya-Kāvyapurusa	Vāyupurāna and Harsacarita of Bāna *see* Notes. pp. 117–118 and 139–140
2.	Subjects and arrangement of Adhikaranas.	Kāvyālankāra of Rudrata, *see* Notes. pp 123–124.
3.	Aupanisadika Adhikarana.	Artha and Kāma Śāstras. *see* Notes. pp. 127–128.
4.	Object of composition of the Kāvyamīmāmsā.	Do
5.	Division of chapters and subjects.	Do.
6	Śāstranirdeśa chapter.	Do. Notes. p 130.
7.	Treatment of Vidyās.	Arthaśāstra of Kautilya. *see* Notes. p. 135.
8.	Rasa as the soul of Kāvya.	Bharata's Nātyaśāstra and Rudrata's Kāvyālankāra. *see* Notes pp 141–142.
9.	Four styles of writing.	Bharata's Nātyaśāstra. *see* Notes pp. 146–147.
10.	The division of Śisyas.	Vāmana's Kāvyālankārasūtra and Arthaśāstra. *see* Notes. p. 149.
11.	Śakti as cause of poetry.	Rudrata's Kāvyālankāra. *see* Notes p 150.
12.	Definition of Vyutpatti.	Do. *see* Notes p. 156.
13.	Five kinds of speech	Vāyupurāna and Visnudharmottara. *see* Notes. p. 169.
14.	Three Rītis.	Vāmana's Kāvyālankārasūtra. *see* Notes. p. 171.
15.	The sources of the theme of Kāvya.	Do. *see* Notes. p. 177.
16.	Two-fold classification of the subject-matter of the sanskrit literature.	Udbhata and Bhāmaha *see* Notes. pp. 187–188.
17.	Duties of poets	Artha and Kāma Śāstras. *see* Notes. p. 196.
18.	Routine of daily duties of poets.	Do. *see* Notes. p. 199.
19.	Division of poets who plagiarize the early poets.	Gaudavaho, Dhvanyāloka, Vāmana's Kāvyālankārasūtra etc., *see* Notes. pp. 219–221.
20.	Description of Jambūdvīpa and Bhāratavarṣa.	Vāyupurāna. *see* Notes. p. 241.

Index of Verses occurring in the Kâvyamîmâmsâ.

Index of Proper names occurring in the Kâvyamîmâṁsâ.

Index of Geographical names occurring in the Kâvyamîmâṁsâ.

APPENDIX I.

Identification of geographical names occurring in the Kāvyamīmāṁsā.

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1. *Aṅga* ... ...The country lying between Bhagalpur and Monghyr. Its capital was Campāpurī which is now located within two miles west of Bhagalpur.

2. *Antarvedi* ...The tract of country surrounded by the Ganges in the north and the Yamunā in the south, and Vinaśana (or the place where Sarasvatī disappears) in the west and Prayāga in the east.

3. *Andhra* ... ...The country lying between the river Godāvarī in the north and the Krsnā in the south. Pratisthānapura was its capital.

4. *Ayodhyā*... ...Situated on the river Sarayū in the United Provinces

5. *Arbuda* ... ...Mount Abu in the Aravalli range now included in the Sirohi state of Rajputana. According to Rājaśekhara the part of the country surrounding Mount Abu is also called Arbuda, because he makes Arbuda both a mountain and a Janapada

6 *Avanti* ... ...The country of which Ujjain was the capital. It is said to be the kingdom of Vikramāditya.

7. *As'maka* ... ...Rājaśekhara mentions this among the countries of South India. The Brahmāṇḍapurāṇa also places it in the southern India. But the Kūrmapurāna and the Bṛhatsaṁhitā mention this country as a part of North India and locate it near the Punjab. The Daśakumāracarita, Harsacarita and Bhaṭṭasvāmin–the commentator on the

Arthaśāstra, include Aśmaka as a part of the Mahārāṣṭra country. It appears, therefore, that Aśmaka was situated between the Godāvarī and Māhismatī, and formed part of Vidarbha.

8. *Ānarta* ... ...Includes northern Gujarat and portions of the Malwa country; its capital was Ānarttapura, afterwards called Ānandapura, the modern Vadnagar.

9 *Āryāvartta* ...The northern part of India lying between the Himālayas in the north and the Vindhya range in the south, and between the eastern and western oceans.

10. *Irāvatī* ... ...This may be identified with the river Ravi on the banks of which Lahore is situated. Some scholars identify this with the river Rapti in Oudh, but this does not seem to be correct, since Rājaśekhara locates the river in the northern India.

11. *Ilāvrtavarsa* ...The country surrounding the Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. The Meru is said to have three Varsas in the north and three more in the south. Among the six, the Bhāratavarṣa is regarded as the third to the south.

12. *Indrakīla* ...One of the peaks in the interior of the Himālayas

13. *Indradvīpa* ...One of the nine parts of the Bhāratavarṣa. The division of Bhāratavarṣa in nine parts occurs in the Purāṇas, as well as in the Kāvyamīmāmsā which depends for its information on the Purāṇas with regard to this topic. Some scholars are inclined to identify this with Burma as it is situated in the east, the direction of Indra.

14. *Ujjainī* ... ...Modern Ujjain.

15. *Utkala* ... ...Orissa or the northern part of the Kalinga country. The river Vaitaranī forms its northern boundary.

16. *Uttarakos'ala*...The kingdom of Oudh had two divisions, Uttarakośala and Kośala. Ayodhyā and Kuśāvatī were the capitals of the two Kośalas.

17. *Uttarakuru* ...The Purānas consider this to be a Varṣa surrounding the Varsa Parvata S'ṛṅgavān which is the third mountain range from the Mahāmeru in the north. Rājaśekhara follows the same view. According to the Rāmāyana and the Mahābhārata, Tibet and eastern Turkistan were included in the Uttarakuru.

18 *Uttarāpatha* ...The country to the north of Prthūdaka (or Pehoa in the Karnal district of Punjab on the river Sarasvatī) is called Uttarāpatha. Prthūdaka is fourteen miles to the west of Thāneśvara.

19. *Utpalāvatī* ...This is a river in the Tinnevelly district in the southern India. The river runs parallel to the Tāmraparnī.

20. *Ṛkṣaparvaṭa* ...This is one of the Kulaparvatas of the Kumārīdvīpa or India. This mountain forms part of the eastern range of the Vindhyas extending from the bay of Bengal to the source of the Narmadā.

21. *Kacchīya* ...Cutch. It was known also as Maru-Kaccha in the Brhatsamhitā.

22. *Kapis'ā* ... ...The river Suvarṇarekhā in Singbhum and Orissa. (see Raghuvaṁśa IV. 38). The source of the river is said to be the Ṛkṣaparvata.

23. *Karakanṭha* ...One of the countries in the Uttarāpatha. It may be identified with the valley of Karakoram. As Karachi is situated in

the western India, its identification with Karakantha will be hazardous. But the Kārāpatha or Karabagh as it is now called, on the right or the west bank of the Indus at the foot of the salt range locally called Nili hill in the Bannu district may, however, be identified as an alternative with the Karakantha of Rājaśekhara.

24. *Karatoyā* ...A sacred river flowing through the districts of Rangpur, Dinajpur and Bogra in Bengal and joining the river Brahmaputra near the Gangetic delta.

25. *Karṇāṭas* ...People living in the Karnātadeśa which includes the Mysore state, Coorg and part of the Ceded districts.

26. *Kaliṅga* ... ...The northern Circars, a country lying between Orissa in the north and Andhra in the south and bordering on the sea. Rājaśekhara includes this amongst the countries situated in the southern and the eastern India.

27. *Kalinda* ... ...A part of the Himālayas known by this name. It is the source of the river Yamunā which is called Kālindī in consequence.

28. *Kaserumān* ...One of the nine parts of the Bhāratavarṣa. This division is referred to in the Purānas and in the Kāvyamīmāṁsā. It is identified by some with Singapore in the Malaya States. (see Cunningham's A. G. Notes p 752)

29. *Kāñcī* ... ..Kāñcīpura or Conjeevaram, the capital of the Draviḍa or the Cola country on the river Pālār. It is situated at a distance of forty three miles south west of Madras.

30. *Kāmarūpa* ...Assam. Rājaśekhara mentions Kāmarūpa as one of the mountains situated in the eastern part of India but not as a Janapada.

Prāgjyotisapura was the capital of Kāma-rūpa. (see Raghuvamśa IV. 83-84). Very probably this Kāmarūpaparvata represents the Nīla hill or Nīlakūtaparvata where the temple of the celebrated Kāmākhyādevī is situated.

31. *Kāmboja*... ...Afghanistan, or at least its northern part. Rājaśekhara mentions this among the countries in the Uttarāpatha. According to the Raghuvamśa (IV. 68-69) this country is situated between the river Oxus and the Himālayas. (see Hūṇa).

32. *Kārtikeyanagara* Baijanātha or Vaidyanātha in the district of Kumaun about eighty miles from Almora. (see notes p. 194).

33 *Kālapriya* ...Kālapriyanātha is the name of the Mahādeva worshipped in a temple situated in the southern part of the city Kānyakubja or Kanauj. This Kālapriyanātha is mentioned in the dramas of Bhavabhūti who was a court-poet of king Yaśovarman of Kanauj. (see notes p 243).

34. *Kāvera* ... ...Some districts of the Draviḍadeśa on the banks of the Kāverī, and especially the delta of the river.

35. *Kāverī* ... .. River Kāverī in the southern India which rises from a spring called the Candratīrtha on the Brahmagiri mountain in Coorg.

36. *Kāśmīra*... ...Kashmir.

37. *Kimpuruṣavarṣa* This Varsa is situated immediately to the north of the Himālayas encircling the Hemakūta Parvata. This is the second Varṣa from the Mahāmeru on the southern side. Mr. Nandolal Dey identifies this Varṣa with Nepāl, but this is against the statement of Rājaśekhara. Nepal is mentioned by him in the eastern part of the Bhāratavarṣa, while he places the Kimpu-

rusavarsa to the north of the Himālayas. Some scholars are inclined to identify this Varsa with Tibet which seems to be more probable

38. *Kīra* ... ...Baijnātha or Kīragrāma in the Punjab. This may also be identified as the country round about the Kirthar range in North-west India beyond Sindh But Rājaśekhara includes this amongst the countries of the Uttarāpatha. It is, therefore, possible to locate this country in South Afghanistan to the north of the Kirthar range. One 'Śāhi' is said to have been the king of Kīra country (Epi. Ind. Vol. I. p. 122) who is identified as a ruler of Afghanistan and the Punjab during 9th and 10th centuries A D. For further information about Kīras (see IHQ. Vol. IX. No. 1).

39. *Kuntala* ... ...Rājaśekhara locates Kuntala in the southern India and Sātavāhanas are mentioned as the rulers of the country. The tract of country between the two rivers Godāvarī and Krsnā is the country of the Kuntalas, and sometimes a portion of Karṇāṭaka as also of Vidarbha are included in this country.

40. *Kumārīdvīpa* ...One of the nine parts of the Bhāratavarsa. According to Rājaśekhara's conception, this Dvīpa seems to represent India, situated between the Himālayas in the north and the Cape Comorin in the south, because he mentions the seven Kulaparvatas such as Vindhya, Pāriyātra, etc. as situated in the Kumarīdvīpa. (see p. 92).

41. *Kumārīpuram* Cape Comorin, also known as Kanyākumārī.

42. *Kulūta* This country is situated in the northern India or Uttarāpatha. This is undoubtedly

the modern Kulu in the Kangra district in the upper valley of the Bias in the Punjab. The kingdom of Kia-lu-to is placed by Hiuen Thsang at 700 *li* or 117 miles to the north-east of Jalandhar, which corresponds exactly with the present position of the Kulu. Its old capital was at Nagarkot, while Sultanpur or Sthanpur is its present headquarters.

43. *Kuśadvīpa* ...One of the seven Dvīpas of the world, and this is said to be surrounded by the Sarpis-samudra.

44. *Kuhū* ... ...A river in the Uttarāpatha. This is very probably the same as the Kabul river which is also known as the Kubhā in the Vedas or Kophes of the Greeks. This is an affluent of the river Indus and rises at the foot of Kohi Baba.

45. *Kṛṣṇaveṇā* ...The Krsṇā. This is also called the Krsnaveṇā at the point where it is united with the river Venā. The river flows through the Daksiṇāpatha or the southern India.

46. *Kekaya* .. ...The country lying between the Bias and the Sutlej in the Punjab.

47. *Kerala* ... ...The Malabar coast or the Cera country comprising Malabar, Travancore and Cochin states.

48. *Kollagiri*... ...Coorg which is now included in the Mysore state. The river Kāverī rises from this place. It is also known as Kolagiri or Koḍagu.

49. *Kośala* ... ...The southern part of the kingdom of Oudh. Kośala was divided into two kingdoms called Uttarakośala and Kośala. Ayodhyā and Kuśāvatī were the capitals of these two divisions respectively.

50. *Kaunkana* ...Same as the country known as Paraśurāmakṣetra. This is the tract of land

lying between the western Ghats and the Arabian sea. Kālidāsa names this country as Aparānta (Raghuvamśa IV. 58).

51. *Krathakais'ika* The country of Vidarbha is called the land of Krathakaiśikas (Raghuvamśa V. 39–40). But Rājaśekhara mentions these two countries separately in the Daksiṇāpatha. According to the Mahābhārata, a Vidarbha king had two sons Kratha and Kaiśika, and after their names the country was known as Krathakais'ika (see Sabhā. ch. 13). Rājaśekhara very probably means that Krathakais'ika was only a part of the Vidarbha country.

52. *Krauñcadvīpa* One of the seven Dvīpas of the world. It is said to be encircled by the Dadhi ocean.

53. *Gangā* ... ...The river Ganges. Rājaśekhara mentions Gaṅgā in the list of rivers of the northern and western India, probably because the Ganges flows through both.

54. *Gandharva* ...One of the nine parts of the Bhāratavarsa. In some Purānas, it is also mentioned as Gāndharva. On the authority of chapters cxiii, 10–11 and cxiv 11. of the Uttarakānda of the Rāmāyana, some scholars, identify this part as the country of Gāndhāra or the valley of the Kabul, with a small tract of land to the east of the Indus. (see Cunningham's A. G. Notes. p. 752).

55. *Gabhastimān* ...One of the nine parts of the Bhāratavarṣa. Some scholars locate this part in the south-west of India following the order of the nine parts mentioned in the Purānas and the Kāvyamīmāmsā. (see Cunningham's A. G. Notes p. 752).

56. *Gāṅga* ... ...This country is located in the Dakṣiṇāpatha. This may be identified as the Koṅgu country of the southern India

which comprises the districts of Coimbatore and Salem. The name Gāṅga or Koṅgu seems to have been derived from the name of the dynasty of the Western Gāṅgas who ruled over the south of Mysore with Salem, Coimbatore, the Nilgiris and parts of Malabar, from the 2nd to the 9th century A. D. Evidently, therefore, it should not be identified, as some scholars have done, with the Rāḍha country and Saptagrāma which form part of South Bengal and which is also known as Gāṅge or Gāṅga according to Ptolemy and Harihara and Belur inscriptions (Rice's Mysore Inscriptions pp. 70,222). The Kalinga country which was also ruled over by the Eastern Gānga dynasty during the 7th century A. D. cannot be taken to represent the Gānga country mentioned here by Rājaśekhara, as he had already included Kalinga, or the districts of Ganjam and Vizag. amongst the eastern countries of India.

57. *Gādhipura* ...According to the Bālarāmāyana, (X 88) Gādhipura is another name of the city of Kānauj, while Kāvyamīmāmsā takes it to be a suburb of Kanauj, and as situated on the northern side of the city. (see p. 243).

58. *Girinagara* ...Girnar. Rājaśekhara places this hill in the western India, and this has been identified with the well-known Girnar hills situated at a small distance from the town of Junagadh in Kathiawar. This is now presumed to be the Raivatakagiri of the Purāṇas.

59. *Godāvarī* ...A river in South India. Its source has been traced to the Brahmagiri situated on

the side of a village called Tryambak, twenty miles away from Nasik; the river flows eastward to the bay of Bengal.

60. *Govardhana* ...Mount Govardhana eighteen miles from Brndāvana in the district of Mathura.

61. *Gauḍa* ... ...According to Rājaśekhara, the Gauḍas are a people inhabiting the whole tract of country lying between Benares and the bay of Bengal. According to him the word Gauḍa is not the name of any particular country. He describes the costume of the Gauda ladies and mentions the fondness of the Gaudas for the Sanskrit language. Mr. N. L. Dey, however, thinks that the whole of Bengal is known as the Gauḍa country with its capital at Gauḍ, the ruins of which have been discovered near Malda in Bengal at a distance of about ten miles. He also thinks that the kings of the Pāla and Sena dynasties made this city of Gauḍ their capital on several occasions. This city was also known as Laksmanāvatī or Lakhnauti after the name of King Lakṣmaṇasena of the Sena dynasty of Bengal.

62. *Cakora* ... ...A mountain in the eastern India according to the Kāvyamīmāṁsā. It may be identified as Caranādri or Cunar, the hill-fort in the district of Mirzapur, which was built by the Pāla Kings.

63. *Cakravartikṣetra* Rājaśekhara designates the whole country of India from Cape Comorin in the south to the Bindusaras in the Himālayas in the north, as the Cakravartikṣetra. This land consists of 1000 Yojanas. One who conquers and rules over the whole of this land is called a Cakravartin. This seems to be the same as the Kumārīdvīpa, one of the

nine parts of the Bhāratavarṣa. The Purānas as well as Rājaśekhara use the word Bhāratavarṣa in a wider sense, so as to include Greater India, that is to say, India proper along with her eight colonies, Indradvīpa, etc. These colonies are bounded by the southern sea or the Indian ocean and the Himālayan range and are separated from one another by oceans.

64. *Candanagiri* ...Malayagiri or the southern portion of the western Ghats. Rājaśekhara mentions that Rāmasetu was built in continuation of the Candanagiri. (see Bālarāmāyaṇa, VII. 45.)

65. *Candrabhāgā*...The river Chenab, a tributary of the river Indus. Rājaśekhara places this river in the Uttarāpatha.

66. *Candrācala* ...A peak of the Himālayas wherefrom the river Candrabhāgā rises. This is also called Candrabhāgā in the Purānas. The Candragiri, the sacred place to the Jains which is situated near Seringapatam is apparently different from this, since Rājaśekhara locates this mountain in the northern India.

67. *Coda* ... ...Rājaśekhara's Coda country is represented by the districts of Tanjore and south Arcot in the Madras Presidency, because the other parts of the Cola country are given different names, such as, Kāñchī and Kāvera.

68. *Jambūdvīpa* ...One of the seven Dvīpas of the world, situated in the middle, with three Dvīpas on both sides. The mountain Mahāmeru is situated in the middle of the Jambūdvīpa and this Dvīpa may be identified with the Asia of the present day. Jambūdvīpa, according to the Purāṇas and in the opinion of Rājaśekhara, consists of seven

Varṣas or parts and seven mountains. The Bhāratavarsa is the southern-most Varṣa or country in the Jambūdvīpa and includes within its boundary the mighty Himālayas. For other Dvīpas, Varṣas and mountains, see pp. 90–92 of the text.

69. *Jānhavī* ... ...The river Ganges.

70. *Ṭakka* ... ...The country lying between the two rivers, the Vipāśā and the Sindhu. It was the country of Vāhīkas or Takkas. S'ākala was the capital of the Takkadeśa which included the Madra and Āraṭṭa countries. The Rājataraṅginī locates this country on the banks of the Chenab or Candrabhāgā. According to Rājaśekhara the people of this country used to talk in a language which had an admixture of Apabhraṁśa.

71. *Taṅgaṇa*... ...According to Rājaśekhara, this is a country in the Uttarāpatha. Mr. N. L. Dey identifies this as the land extending from the Rāmgaṅgā river to the upper Sarayu.

72. *Tāpī* ... ...The river Tapatī or Taptī. It rises from the Vindhyas and falls into the Arabian sea near Surat.

73. *Tāmraparna* ...One of the nine parts of the Bhāratavarṣa. It is identified with Ceylon.

74. *Tāmraparṇī* ...The river Tāmraparnī which rises from the Agastikūta on the Malaya hills and flows through the district of Tinnevelly in the Madras Presidency.

75. *Tāmraliptaka*...Tamluk, situated on the western bank of the Rūpnārāyana in the district of Midnapur in Bengal.

76. *Tuṅgabhadrā*...A tributary of the Kṛṣṇā river. Kiṣkindhā is said to be situated on the banks of this river.

77. *Turuṣka* ... ...Eastern Turkistan. It is mentioned by Rājaśekhara in the groups of countries included in the northern India.

78. *Tuṣāra* ... ...Rājaśekhara located this country in the northern India. According to Dr. Stein, the upper Oxus valley, including Balkh and Badakshan was called Tukhāra or Tusāra. (Rājataraṅginī, Vol. I., p. 136).

79. *Tuṣāragiri* ...A peak of the Himālayas near Gaṅgotri. Rājaśekhara states that Sarasvatī got a son Sārasvateya Kāvyapuruṣa here who was later, married to the daughter of Gaurī at this place.

80. *Tosala* ... ...It is identified with Daksinakośala, as Tosali is mentioned in the Aśoka inscription at Dhauli. Rājaśekhara includes this country among the eastern countries of India.

81. *Travana*... ...This country is located in the western India. Rājaśekhara informs us that the people in Surāstra and Travaṇa countries could speak Sanskrit fluently with an Apabhramśa accent.

82. *Dakṣiṇadeśa* ...Southern India bounded by the Narmadā in the north and the Cape Comorin in the south.

83. *Dakṣiṇāpatha* Same as Daksiṇadeśa. According to Rājaśekhara this represents the portion of the Indian peninsula lying to the south of the Māhiṣmatī.

84. *Daṇḍaka* ...It is difficult to identify this with Daṇḍakāvana of the Rāmāyana, since Rājaśekhara mentions Mahārāstra, etc. comprising the real Daṇḍakāranya according to modern conceptions, as separate countries. Thus, Toṇḍaimaṇḍala or Diṇḍivanam, which is situated in South

India between the countries of Cola and Kāñchī, may be identified with the Daṇdaka of Rājaśekhara.

85. *Dardura*... ...Kālidāsa mentions in his Raghuvaṁśa that both the mountains of Malaya and Dardura are situated in close proximity in the southern-most part of India near Tāmraparṇī. (IV. 50-51). Mount Dardura, thus, can be with little difficulty identified with the Nilgiris in the Madras Presidency. But, since Rājaśekhara locates the Dardura hills in the eastern India, it ought to be identified with the Deogarh peak in the eastern part of the Vindhyas.

86. *Das'apura* ...Mandasor in Malwa. It is locally known as Dasore from which the Dasora Brahmins derive their names.

87. *Dās'eraka* ...Malwa.

88. *Devasabhā* ...Rājaśekhara locates Devasabhā in the western India and from this point onwards, the whole of the western part of India is considered by him to be the पश्चाद्देश. Devasabhā is also the name of a mountain in the western India, and as such this may be identified with the mountainous parts of either the Dewas state or Udaipur where the Dhebar lake is situated. The rivers Sarasvatī and Sabarmati rise from these parts near Udaipur and flow through the western India. Kautilya in his Arthaśāstra (p. 78) mentions a variety of sandal as दैवसभेय. By this, he very probably means either the hills or the country of the same name देवसभा mentioned by Rājaśekhara where excellent sandal wood may be obtained.

89. *Devikā* ... ... It is a river in the northern India, and

may be identified with the present river the Deeg, which is a tributary of the Ravi.

90. *Dramila* ... ...Same as Dravida.

91. *Draviḍa* ... ...The words Dramila and Dravida are mentioned by Rājaśekhara to denote the inhabitants of the southern India, and not the name of the country. The use of these words is the same as in the case of the word Gauḍa.

92. *Droṇācala* ...The Doonagiri mountain in Kumaun.

93. *Narmadā* ...Rājaśekhara includes this amongst the rivers of South India. It rises from the Amrakantaka hills in the Vindhya range, and flows into the gulf of Cambay.

94. *Nāgadvīpa* ...One of the nine parts of the Bhāratavarsa. It may be placed in the western part of India if we are to take into account the sequence of the nine parts mentioned in the Purāṇas.

95. *Nāsikya* ... ...Nasik. Same as Pañcavatī.

96. *Niṣadha*... ...This is mentioned as a mountain in the Jambūdvīpa or Asia, and as situated immediately to the south of the Mahāmeru. It is said to be the principal mountain of the Harivarṣa in the same way as the Himālayas may be called the principal mountain of the Bhāratavarsa. It is identified with Hindukush by Mr. N. L. Dey.

97. *Nīlagiri* ... ...One of the Varsa mountains of Jambūdvīpa or Asia. Ramyakavarsa is attached to this, and the position of the mountain is immediately to the north of the Mahāmeru.

98. *Nepāla* ... ...Nepal. Rājaśekhara includes this in the list of the mountains and also of the countries in the eastern India.

99. *Payoṣṇī* ... ...A river in the southern India and may be identified with the Pūrnā, a tributary to the river Tāpī.

100. *Pallava* ... ...This name often denotes a dynasty which ruled over the southern India from the 5th to the 9th century A. D. with the capital at Kāñchī. The country surrounding Kāñchī very probably was known as the Pallava country after its rulers, because Kāñchi is mentioned by Rājaśekhara as a separate country in the southern India.

101. *Pas'cāddes'a* ...Western India. This comprises Sindh, Western Rajputana, Cutch, Gujarat and a portion of the adjoining coast on the lower course of the Narmadā. Devasabhā is mentioned as its eastern boundary.

102. *Pāñcāla* ... ...The Pāñcāla country is located in the Central India or Madhyadeśa which is extended from the foot of Himālayas to the Yamunā and between Vinaśana and Prayāga. It is divided into north and south Pāñcālas with Ahiccatra and Kāmpilya as their respective capitals. The two portions of the Pāñcāla country are separated by the river Ganges. According to Rājaśekhara, however, the Pāñcālas of Antarvedī (see No. 2) were highly civilized and their capital was at Kanauj, On page 8 of this work he used the word Pāñcāla to denote the country comprising the whole of the northern and central India.

103. *Pāṭalīputra* ...Patna, the capital of Magadha.

104. *Pāṇḍya* ... ...The modern districts of Tinnevelly and Madura in the Madras Presidency. Kālidāsa mentions Uragapura as the capital of the Pāṇḍya king (Raghuvaṁśa.VI. 59–60).

This may, therefore, be identified with modern Nāgarkoil instead of Urayūr in the Trichinopoly district.

105. *Pāriyātra* ...One of the Kulaparvatas in the Kumārī-dvīpa. This may be identified with the north-western part of the Vindhya range extending right upto the gulf of Cambay.

106. *Pāla* ... ...The words Pāla and Mañjara occur in two places in this work, and in both the places they appear joined together, and are said to be the Janapadas as well as mountains situated in the Daksināpatha. These two, therefore, may be taken as one word and identified with Pāl near Mahāḍ. The author of the *Periplus* mentions Palaipatmai as a sea-port in the Deccan and this is identified by Dr. R. G. Bhandarkar with Pāl near Mahāḍ (see Bhandarkar's History of the Deccan. VIII.). It is quite possible that Rājaśekhara's Pālamañjara represents the same place. But this word certainly does not denote the Pāla dynasty of Bengal since Rājaśekhara locates this Pāla in the southern India.

An alternative identification of this obscure word may also be offered. The Janapada Pālamañjara may represent the Palaesimundus (of the Greeks) mentioned in the *Periplus*. It is commonly identified with Pārasamudra and is supposed to have been the capital of Ceylon. (see Mr. N. L. Dey's Geo. Dictionary).

107. *Puṇḍra* ... ...Pundravardhana. The district of Malda in East Bengal.

108. *Puṣkaradvīpa* One of the seven Dvīpas of the world. Jambūdvīpa is situated in the middle, while the Puskara is the third from Jambū.

109. *Pūrvadeśa* ...Eastern India. This portion lies to the

east of Benares and includes within it Assam and Burma.

110. *Pṛthūdaka* ...Pehoa in the Karnal district of the Punjab on the river Sarasvatī. Rājaśekhara mentions that the Uttarāpatha or the northern India is to be considered as the country lying beyond Prthūdaka. Modern Pehoa is on the northern side of the Sarasvatī and is fourteen miles to the west of Thanesvar.

111. *Prayāga*... ...Allahabad. This is the eastern boundary of the Madhyadeśa or Central India which is bounded by the Himālayas, the Vindhyas and the Vinaśana.

112. *Prāgjyotiṣa* . Kāmarūpa or Kāmākhyā in Assam. According to Kālidāsa (Raghuvamśa. IV. 83–84) Prāgjyotisa and Kāmarūpa are the same. Rājaśekhara mentions Kāmarūpa as one of the mountains in the eastern India. (see Kāmarūpa)

113. *Plakṣadvīpa* ...One of the seven Dvīpas constituting the world This is the first Dvīpa from the Jambū which is in the middle of the earth.

114. *Barbara*... ...It is mentioned as one of the countries in the northern India. The Purāṇas also locate this country in the north or in the north-western provinces. Ptolemy and the author of the *Periplus* mention the Barbari and Barbarike as an emporium in India, and Cunningham identifies this with Bhambūra (see Cunningham's A. G. p 339.) on the bank of Sindhu. The country of Barbara is said to be a famous place for sandal-wood which was known as Barbarikacandana. (*Ibid.* Notes, p. 695). Thus, the country of the Barbaras may be identified with the Barbari, Barbarike, or Barbaricum which is situated in the north-west province on the bank of the river Indus on its western

course. In this connection, it is worthy of note that since Rājasekhara places this country in the exact north, the northern part of Baluchistan may also be taken as the Barbara country.

115. *Bālhaveya* ...Rājaśekhara locates this country in the northern India. This may be the same as Bhātia near Multan. Native historians and the early Arab geographers mention Bhātia as a strong fortress near Multan on the Indus. Cunningham also mentions it as Bhātia or Bāhiya or Bāhatiya and locates it between Multan and Alor or Aror (see Cunningham's A. G. p. 294 and Map. ix.).

116. *Bālhīka* ... ...See Vāhīka.

117. *Bindusaras* ...A sacred spot in the Himālayas two miles south of Gangotrī. (see Cakravartikṣetra).

118. *Bṛhadgṛha* ...Rājaśekhara calls it a mountain in the eastern India. This may represent the mount Everest in the eastern range of the Himālayas.

119. *Brahma* ... ...A country in the eastern India. This is presumably the modern Burma including the upper and lower portions.

120. *Brahmaśilā* ...Brahmaśilā formed the eastern boundary of the city of Kanauj (see Notes p. 244).

121. *Brahmottara* ...A country in the eastern India. The northern portion of the Brahma country or the Upper Burma. It may be noted that the Brahma country included both the upper and lower Burma.

122. *Brāhmaṇavāha* Rājaśekhara mentions this as one of the countries in the western India. Cunningham identifies this as the city of Brāhmana captured by Alexander, and called by the

Greek historians as Harmatalia, a corrupt or foreign pronunciation of the Sanskrit word Brāhmanasthala. Brāhmaṇavāha seems to be the Hindu name of the city which the Muhamadans afterwards called Brāhmanābād. It was situated on the eastern reaches of the river Indus. Its present position seems to be in the neighbourhood of Hala in Sindh at two-thirds of the distance from Multan to the mouth of the Indus and it lies parallel to Hala. Here, the ruins of a large city have been excavated recently, where various prehistoric remains have been discovered. This ruined city lies at a distance of 47 miles to the north-east of Hyderabad, and 28 miles north-east of Hala. The place is now known as Bambhraka-thul or the 'Ruined Tower' and this name is derived from a broken brick tower which is the only building now standing. It was undoubtedly one of the oldest cities in India; the historian Bilādhura writing a thousand years ago calls it 'Brāhmanābād-al atiqah' or Brāhmanābād the ancient. (see Cunningham's A. G. pp. 306-318; Map. ix., and *Ibid.* Notes p. 691).

123. *Bhādānaka* ...Rājaśekhara does not give its exact location but mentions that the people of Bhādānaka talked a language which had an admixture of Apabhraṁśa like the people of Maru and the Takkas. Bhādānaka, therefore, appears to be the same as the Bhādiya or Bhādiyanagara of the Pāli books. Mr. N. L. Dey identifies this Bhādiya with Bhadaria eight miles to the south of Bhagalpur in Bihar. Mahāvīra, the last Jain Tīrthaṅkara is said to have visited this

place. But this identification is open to objection since Rājaśekhara mentions Bhādānaka along with Ṭakka and Maru countries, which are situated in North India. Bhādānaka, therefore, may be the same as Bhātadhāna, a country mentioned in the Mahābhārata (Sabhā. ch. 32.) as situated in the northern India. It may be located somewhere between the river Śatadru and Vinaśana. (see Pargitar's map. J. R. A. S. 1908).

124. *Bhāratavarṣa* This is one of the Varsas in the Jambūdvīpa or Asia with the Himālayas as the Varsaparvata. The Himālayas is the third mountain on the southern side of the Mahāmeru which is situated exactly in the middle of the Jambūdvīpa. The Bhāratavarsa again is divided into nine parts. India is one of them, and is called the Kumārīdvīpa.

125. *Bhṛgukacca* ...Broach and its surrounding parts.

126. *Bhaimarathī* ...The river Bhīmā in the Dakṣiṇāpatha which joins with the Kṛṣnā.

127. *Magadha* ...The province of Bihar or South Bihar.

128. *Mañjara...* ...*See* Pāla.

129. *Madhyadeśa* ...The country bounded by the river Sarasvatī in Kurukṣetra, Allahabad, the Himālayas and the Vindhyas.

130. *Maru* ... ...Rājaputana or Marwar.

131. *Malada* ... ...A portion of the district of Shahabad in Bihar. Rājaśekhara mentions this as one of the eastern countries.

132. *Malaya* ... ...The southern ranges of the western Ghats lying south of the river Kāverī.

133. *Mallavartaka*...Rājaśekhara mentions this among the eastern countries. This, therefore, cannot be identified with either Malladeśa or Multan, or Malava or the country inhabited by the Mallois of the Greek historians, since we have to seek for its identification a country situated in the eastern part of India. It is, therefore, probable that the Mallavartaka represents the country in which Mallaparvata or Pārśvanātha hills are situated, namely the portion now forming the districts of Hazaribagh and Manbhum in the province of Bihar and Orissa.

134. *Mahārāṣṭra* ...The Marāthā country or the country watered by the upper Godāvari, or the land lying between this river and the Kṛṣṇā. This was also called Daṇḍakāranya in ancient days. (see Ramāyana, Āranya, ch. I. and Bhandarkar's Hist. of Deccan. II.).

135. *Mahī* ... ...The river Mahī which springs in Malava and falls into the gulf of Cambay.

136. *Mahendra* ...Rājaśekhara mentions Mahendra among the mountains of South India. According to Kālidāsa(Raghuvaṁśa. iv. 39-40)Mahendra is situated in the Kaliṅga country. But Rājaśekhara includes Kalinga both in the group of eastern as well as southern countries. It, thus, appears probable that Mahendragiri near Ganjam was the northern boundary of the Kalinga country.

137. *Mahodaya* ...Kanauj or Kānyakubja.

138. *Mālava* ... ...Malwa or Avanti. Its capital was Ujjayini.

139. *Mālyaśikhara* Rājaśekhara mentions this as a mountain in the western India. It cannot, therefore, be identified with mount Mālyavān supposed to be situated near Kiṣkindhā in

South India. According to the Rāmāyana, Rāma stayed on this mountain at the request of Sugrīva during the rainy season. Mālyaśikhara of Rājaśekhara, therefore, seems to be different from the mount Mālyavān of the Rāmāyana, and its identification may be sought for in the Vindhya range, as a peak near about the Mālava country on the west.

140. *Māhiṣaka* ...This is a country on the lower Narmadā with Māhiṣmatī as its capital.

141. *Māhiṣmatī* ...Maheśvara or Mahesh on the right bank of the Narmadā forty miles to the south of Indore. From this city onwards to the south, begins the Dakṣināpatha of Rājaśekhara.

142. *Mudgara* ...The country of Mudgara is identified with Monghyr in Bihar Rājaśekhara locates this in the eastern India

143. *Murala* ... ...Rājaśekhara locates this country in South India and characterises the complexion of the ladies of this country as black. It cannot be identified with Kerala, as Kerala is mentioned separately by him. Muralā is the name of a river in South India and it is different from the Narmadā. Kalidāsa mentions (Raghuvamśa. iv. 53-55) the river Muralā as flowing near the Sahya mountain and the Aparāntadeśa. The land lying between Kerala and Aparāntaka near Sahya on the Muralā may, therefore, be taken to be the present equivalent of the Murala country. The country of Murala may, therefore, be identified with the country of Miraj through which the river Mūlamuthā or Muralā flows and joins as a tributary with the river Bhīmā.

144. *Mekala* ... ...It is a part of the Vindhya range called Amarakantaka wherefrom the river Narmadā rises. This fact accounts for its name Mekalakanyakā.

145. *Meru* ... ...Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. It is encircled by the Ilāvṛtavarsa.

146. *Yamunā* ... ...The river Jumna.

147. *Yavana* ... ...Rājaśekhara locates the Yavana country in the western India. It is well known that the Yavanas were foreigners and they were originally living in countries beyond the Indus Kālidāsa mentions in his Mālavikāgnimitra that the Yavanas were ruling in the western bank of the river Sindhu. Very probably, the south-eastern part of Baluchistan may represent the Yavana country as mentioned by Rājaśekhara and not Girnar, Saurāstra, etc. since they are mentioned by him separately.

148. *Ratnavatī* ...A city on the southern ranges of the Malaya mountain.

149. *Ramaṭha* ...This country is situated according to Rājaśekhara in the northern India. (see Bālabhārata 1. 7.). This may represent the country parts near the Raumaka mountain. (see Cunningham's A. G. map vi.) The Visnu-Purāna mentions Rāmas along with the Hūnas, Sālvas, S'ākalas and others in the northern India. These Rāmas may belong to a foreign tribe and may be identified with the people living at Aornos or the ruined fortress of Ranigat according to Cunningham's A. G. pp. 67-84. In that case, it is also probable that Ramatha of Rājaśekhara may represent the Rāma tribe of the Viṣṇu Purāṇa.

150. *Ramyakavarṣa* This is the first Varṣa to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. Mount Nīla forms the principal mountain of this Varṣa.

151. *Rāvaṇagaṅgā* According to Rājaśekhara, this is a river in South India. It is difficult to identify this river, but it is likely that it was situated in Ceylon or the Lankā of Rāvana. The Rāvanahrada situated in the Himālayas with an image of Rāvana on its bank seems, however, to be different from this Rāvanagaṅgā.

152. *Laṅkā* ... ...This Laṅkā seems to be situated in the southern-most parts of the Indian peninsula, as an island somewhere in the Indian ocean. The description of this island in the Rāmāyana as well as in the Kāvyamīmāmsā and the Bālarāmāyaṇa, does not favour its identification with Ceylon or Siṁhala. In the Rāmāyaṇa, it is stated that the river Tāmraparnī has to be crossed in order to reach Lankā, but this river does not lead to Ceylon. In the Kāvyamīmāmsā, it is said that the monsoon current starts from Lankā and reaches the Kerala country immediately after. This will not be possible should Ceylon be identified with Laṅkā. In the Bālarāmāyaṇa also, while describing the returning journey of Rāma on the Puspaka chariot towards Ayodhyā, Rājaśekhara mentions Lankā and its surrounding places first, then in succession the ocean, the bridge or the Setu and the Simhala island. He also states that Rāma and others espied Siṁhala when the Vimāna deviated from the original path in a different direction. *cf.* तिर्यग्विमानगतिनाटितकेन विभीषण —पश्यस्यग्रे जलधिपरिखं मण्डलं सिंह्लानाम् etc. It is clear from this sta-

tement that according to Rājaśekhara the island of Lankā is situated on the western side of the peninsula beyond Travancore, while Simhala or Ceylon is on the eastern side of it. The identification thus seems to be improbable.

153. *Lāṭa* ... ...Southern Gujarat including Khandesh or the tract of territory situated between the river Mahī and the lower Narmadā. According to the Kāvyamīmāṁsā, the Lāṭas talked in Prākrta language and hated Sanskrit. According to the Bālarāmāyaṇa, also, Lāṭa is situated in the western India to the north of the lower Narmadā.

154. *Limpāka*... ..Rājaśekhara places this country in North India. Cunningham identifies (A.G. p. 49) this with the Lapo of Hiuen Thsang and Lambatoe of Ptolemy or the present Lamghan which is a small tract of country lying along the northern bank of the Kabul river and bounded on the west and east by Alingar and Kunar rivers and on the north by the snowy mountains.

155. *Lohitagiri* ...One of the mountains of the eastern India. This perhaps represents the eastern range of the Himālayas through which the river Lauhitya or Brahmaputra flows.

156. *Lauhitya* ...The river Brahmaputra.

157. *Vaṅga* ... ...The name Vaṅga is only applied to the eastern portion of the delta of the Ganges on the coast of the bay of Bengal.

158. *Vañjurā* ... ...Known also as Bañjulā or Mañjulā, a tributary of the Godāvarī. The Sahyapāda mountain or western Ghats is said to be the source of the two rivers.

159. *Vatsagulma* ...According to Rājaśekhara's conception Vatsagulma is a city in the country of Vidarbha (see also Karpūramañjarī I.)

This may be identified with the Vaṁśa-gulma of the Mahābhārata and from this place the river Narmadā rises. In that case, this would be situated in the Vidarbha country. Vātsyāyana in his Kāmasūtra mentions one Vatsagulmaka as different from the Vidarbha (see Notes. p. 148).

160. *Varuṇa* ... ...One of the nine divisions of the Bhārata-varṣa. From the order in which the names are mentioned both in the Purānas as well as in the Kāvyamīmāmsā, some are inclined to surmise that Varuna was situated in the north-eastern direction of India, and that it may represent an Indian colony in Central Asia (see Cunningham's A. G. Notes p. 754).

161. *Varṇā* ... ...According to Rājaśekhara, this is a river in South India, its source being the Sahya mountain. It may be identified either with the river Krsṇā or Benā which is a branch of the Kṛṣṇā and rises from the western Ghats.

162. *Vallāra* ... ...The country ruled by the Vallāla dynasty in South India seems to be called Vallāra. It represents the country near Veṅkatagiri including Chittoor and Vellore in the Madras Presidency.

163. *Valhava* ... ...One of the countries in the northern India. It may be identified with the Valla-pura (Ballawar) one of the hill states mentioned in the Rājataranginī. It is in the south-eastern direction of Kashmir.

164. *Vāṇāyuja* ...A country in the north, generally identified with Arabia (see N. L. Dey). Kauṭilya considers the horses of this country as best. (Kautilya–Aśvādhyakṣa).

165. *Vānavāsaka* ...North Kanara was known by this name. Ptolemy refers to a town called Banaouasei (Benavas) on the left bank of the Varadā

river which is a tributary of the river Tuṅgabhadrā in North Kanara. Vanavāsī was the capital of the Kadamba dynasty and was founded by the king Mayūrvarman.

166. *Vāmanaswāmi* This is a temple of Vāmana situated in the western part of the city of Kanauj (see Notes p. 243).

167. *Vārānasī* ...Benares.

168. *Vārtaghnī* ...A river in the western India according to Rājaśekhara. It may be identified with the river Vātrak a tributary of the Sābarmatī. The two rivers meet near Kaira.

169. *Vālhīka* ... ...The country between Bias and Sutlej; north of Kekaya (see Rāmāyana II. 78.). According to the Trikāṇḍaśesa, it is Trigarta. Bāhīkas, Vāhīkas and Jartikas are identical with the people of this country. According to the Mahābhārata (Karna. ch. 44) Bālhīkas living in Balkh are foreigners who invaded into India. They had S'ākala or Sialkot as their capital which was to the west of the Ravi. (see Cunningham's Notes p. 686). Kātyāyana derived this word from बहिस्. Bāhikas were contemptuous in the public eye, and were compared to cows. *Cf.* बाहीको गौ ।

170. *Vāhīka* ... ...Same as Vālhīka.

171. *Vitastā* ... ...The river Jhelum.

172. *Vidarbha* ...In ancient days, the country of Vidarbha comprised the whole of Berar, Khandesh and portions of the Nizam's territory and Central Provinces. (see Krathakaiśika).

173. *Videha* ... ...Tirhut or Tīrabhukti.

174. *Vinas'ana* ...The spot where the Sarasvatī disappears in the desert after taking a westerly course from the Thāneśvar. It may be located in Sirhind (Patiala state).

175. *Vindhya*... ...The Vindhya range or Vindhyadaksiṇapāda or the Satpura hills between the Tāpī and Narmadā.

176 *Vipās'ā* ... ...The Bias or Beas, a tributary of the Sutlej.

177. *Vis'ālā* ... ...The city of Ujjain, the capital of Avantī.

178. *Venā* ... ...A tributary of the river Kṛsṇā (see Varnā).

179. *Vaidis'a* ... ...Vidiśā Bhilsa in Mālwa in the kingdom of Bhopal on the river Betwa or Vetravatī 26 miles to the north-east of Bhopal. It was the capital of ancient Daśārṇa, and Agnimitra ruled in this city as a Viceroy of his father Pusyamitra (see Mālavikāgnimitra).

180. *Vokkāṇa*... ...Rājaśekhara mentions this as one of the countries in North India. This country may be identified with Hiuen Thsang's O-po-kien which he places between Felana and Ghazni in Afghanistan. Cunningham is, however, inclined to identify O-po-kien of Hiuen Thsang with the name "Afghan" as the Chinese syllable 'kien' represents 'ghan'. The Indian pronunciation for 'ghan' is kkana and O-po or Ava may stand for Vo. Thus Vokkāna may be the same as the O-po-kien or Afghan. The country of Vokkāna may also represent the Wakhan Pamirs which lies beyond the Hindukush and the Badaksan.

181. *S'aka* ... ...Sakasthan where the S'akas first settled after coming to India. S'ākala or Sialkot in the Lahore division, Punjab, may be identified with this S'aka of Rājaśekhara. S'ākala was first made the capital by Greek king Demetrius; Mihirakula, the Huna, also made S'ākala as his capital in 510 A.D. S'ākala was in ruins when Hiuen

Thsang was on his travels in India (c. 630 A. D.). It is probable that before his time several Hindu kings had attacked the S'akas and destroyed their capital at S'ākala.

182. *S'atadru*... ...The river Sutlej.

183. *S'ālmalidvīpa*...One of the seven Dvīpas constituting the world. This is said to be surrounded by the ocean of Surā. According to Mr. N. L. Dey this represents Chaldea in Mesopotamia.

184. *S'iprā* ... ...A river on which Ujjayinī is situated.

185. *S'uktimān* ...The portion of the Vindhya range which connects the Pāriyātra and the Ṛkṣaparvata. This is regarded as one of the Kulaparvatas of the Kumārīdvīpa or India.

186. *S'ūrasena* ...Mathura or Muttra was the capital of the kingdom of S'ūrasenas. Rājaśekhara includes S'ūrasena among the countries in North India and mentions that king Kuvinda once ruled over S'ūrasena.

187. *S'ṛṅgavān* ...This is said to be the third mountain to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent Uttarakuruvarṣa.

188. *S'oṇa* ... ...Rājaśekhara mentions S'oṇa as a *Nada* in the eastern India. This is the same Sone which meets the Ganges near Patna.

189. *S'riparvata* ...Rājaśekhara locates this mountain in South India. S'riśaila which is situated near Kurnool and at a distance of 50 miles from the Krṣnā station of the G. I. P. Railway appears to be the same as S'rīparvata. It is a sacred spot and two temples, one dedicated to Mallikārjuna Mahādeva and the other to Bhramarāmbā Devī, are situated here.

190. *S'vabhravatī* ...A river in the western India. This may be identified with the river Sābarmatī in North Gujarat which flows into the gulf of Cambay.

191. *S'vetagiri* ...This is said to be the second mountain to the north of the Mahāmeru which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent known as Hiranmaya Vaiṣa.

192. *Sarayū* ... ...A river in the United Provinces. The town of Ayodhyā is situated on the bank of this river and it meets the Ganges near Chāprā.

193. *Sarasvatī* ...Rājaśekhara mentions two rivers of the same name Sarasvatī; one, he places in the northern India, while the other in the west. The first, in the north, is the river which flows alongside Thāneśvara and Pṛthūdaka and disappears into the sandy desert at Vinaśana. The second, in the west, may be identified with the river which flows by Pattan in the Baroda territory and into the little Rann of Cutch. The source of the latter seems to be the hills near Udaipur where the Dhebar lake is situated. (see Devasabhā).

194. *Sahuda* ... ...Rājaśekhara includes this among the countries in North India This may represent the western Afghanistan where the present Safadkoh and Sabzawar are situated.

195. *Sahya* ... ...The northern portion of the western Ghats situated between the river Kāverī in the south and the Godāvarī in the north.

196. *Sindhu* ... ...The river Indus. Rājaśekhara locates this in North India.

197. *Simhala* ... ...Ceylon. It is different from the Laṅkā. (see Laṅkā).

198. *Surāṣṭra*... ...Kathiawad and other portions of northernmost Gujarat.

199. *Suṁha* ... ...Rājaśekhara mentions this as one of the eastern countries. According to Kālidāsa's descriptions, the country of Suṁha is situated on the coast of the bay of Bengal near Vaṅga on the Gangetic delta. He also states that the river Kapiśa is to the south of this country. (see Raghuvamśa iv 35-38). The river Kapiśa is, therefore, to be located in the land intermediate between Vaṅga and Utkala on the eastern coast. (see Kapiśā).

200. *Sūrpāraka* ...This is a country in South India according to Rājaśekhara. This is identified with S'opārā in the district of Ṭhānā 37 miles north of Bombay and 4 miles north-west of Bassein.

201. *Saumya* ... ...One of the nine parts of the Bhāratavarsa Saumya seems to be a country situated in the north-west direction of India, if we are to rely on the order of sequence as given in the Purāṇas, while enumerating the different parts constituting the Bhāratavarsa.

202. *Haṁsamārga*...This is also called as Krauñcarandhra or Haṁsadvāra, in the Himālayas; it is said to have been opened by Paraśurāma with an arrow. This is identified with the Niti pass, in the district of Kumaon, connecting Tibet with India.

203. *Harahūrava* ...The country lying between the Indus and the Jhelum, the Gandgarh mountain and the salt range. (see Cunningham's map. vi.). Rājaśekhara places this country in the northern India.

204. *Harivarṣa* ...This is the first Varṣa on the southern side of the Mahāmeru. Niṣadha is said to be the principal mountain of this Varṣa.

205. *Hastināpura* ...The capital of the Kurus, north-west of Delhi. It was situated on the right bank of the Ganges at a distance of 22 miles north-west of Meerut.

206. *Hiḍimbā*... ...A river in the western India, according to Rājaśekhara. This river may be identified with Chambal or Carmanvatī which rises from the Vindhyas, flows through the western India and meets with the Yamuna near the Ekacakra which is adjacent to Etawah. This Ekacakra, it may be remembered, is situated near Hiḍimbāvana according to the Mahābhārata. Since, this river flows through the Hiḍimbā forest, it is not unnatural that it should be called by the name of Hidimbā. The river Hidimbā may also be identified, as an alternative measure, with the river Gambhīrā which is a tributary of the river S'iprā in Central India.

207. *Himavān* ...The Himālayan range which is the principal mountain of the Bhāratavarṣa.

208. *Himālaya* ...Same as Himavān.

209. *Hiraṇmayavarṣa* This is one of the seven Varṣas constituting the Jambūdvīpa or Asia. It is the second Varsa on the northern side to the Mahāmeru. The S'veta range forms the principal mountain of this Varsa.

210. *Hūṇa* ... ...One of the countries in North India. While describing the Digvijaya of Raghu, Kālidāsa mentions the country of the Hūṇas in the northern direction, and adds that it can be reached from Persia by crossing the river Vaṅksu (*sic.* Sindhu). The country of the Hūṇas, under the circumstances, may be identified with the country between the modern Waksh and

Aksu, the two tributaries of the Oxus. This identification becomes all the more certain when we consider that Kālidāsa places the Kāmbojas in the widely distributed mountainous parts situated between the Hūṇa country and the Himālayas. The country near S'ākala or Sialkot in the Punjab or Malwa cannot, however, represent the Hūṇa country of Rājaśekhara because these places are mentioned by him with different names. These places, moreover, were acquired by the Hūna kings Toramāna and Mihirakula after they had invaded India, and thus cannot represent their original home or even earlier settlements.

211. *Hūhuka* ... ...One of the countries in the northern India. It may be identified with the northern Kashmir. Hiuen Thsang while entering the valley of Kashmir from the west, reached a city which he calls Hu-se-kia-lo or Huskara. In the Rājataraṅgiṇī Huṣkapura is said to be near Varāha or Vārāhamūla. Huskara or Uskar still exists as a village on the left or eastern bank of the Behat. The country surrounding Huṣkapura or Uskar may represent the Hūhuka of Rājaśekhara, and presumably, this may represent the country of Kashmir which is otherwise omitted in the list of North Indian countries given by Rājaśekhara on page 94.

212. *Hemakūṭa* ...This is a Varsa Parvata, being the second from the Mahāmeru on the southern side. This is the principal mountain range of the Kimpuruṣavarṣa, and is situated on the northern side of the Himavān and the Bhāratavarṣa. (see Kimpuruṣavarṣa).



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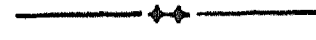
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